THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

Tony Pastor's cosy little theatre held a moderate-sized audience on Monday night, gathered to witness Si Perkins, a new comedy by E. A. Locke. The play, which possesses considerable merit, serves to show off the peculiar talent of Frank Jones, a young actor who has hitherto confined his efforts to the variety boards. Like the author's previous works, A Messenger from Jarvis Section and The Jerseyman, this last comedy deals with country life, and reveals several quaint pictures of rural character. The title-role is that of an indefatigable dealer in threshing-machines, and in the hands of Mr. Jones it is given a representation that would, with slight elaboration, make him stand out boldly as one of the best character delineators that the last few seasons have produced. In many parts the work of the playwright is decidedly crude, although the plot is well enough carried out. In the third act, for instance, a pistol is handed one of the characters with the order, "Take that, and be sure and aim for the heart." Instead of taking this advice, the other produces a tin can that much resembles those used in preserving corned meats, and immediately a whisper of "Dynamite!" is heard through the audience. The villain then explains that it is really dynamite, to be used toward blowing up the hero's threshing-machine, the workings of which is afterward shown upon the stage, and there is a universal titter at what is intended to be a dramatic situation. In the last act, too, a villainous gypsy is brought on the stage for no purpose whatever but to give the heroine a picture of her mother, although the chain of evidence leading up to her identity is already quite complete. The supporting cast was very good as a whole. Alice Montague's acting as the gypsy girl was natural and unaffected, while Master Malvey, who made a hit in The Corner Grocery, had a part that gave him numerous opportunities to reveal his comic talent. Mrs. Howard, as Betsy Buggles, gave a piece of character acting that was most refreshing, while C. J. Birbeck, Ed. Poland and Mrs. Reese were very good in their respective parts. Maurice Flynn's representation of Craig would have been improved had that actor put a little life and spirit into it. The scenery was new and pretty. Next week, Funny Valentines.

* * *

John T. Raymond has been seen in For Congress many times in New York, but his reception on Monday night at the Madison Square Theatre proved that the piece is still appreciated as a vehicle for the comedian's quaint talents. From the moment he made his appearance until the fall of the curtain his every speech and gag caused laughter. Although the piece is very flimsy and badly constructed from a dramatic point of view, the natural humor of the comedian and his interpolated allusions to political events and persons made the piece go. There was a strong contrast between Mr. Raymond as General Josiah Limber and his acting in In Chancery, proving that the star had versatile artistic methods.

Mr. Raymond's support was good, but the parts are merely "feeders" for the central character. Olga Brandon, of course, looked pretty as Anna Woolley, and made more out of a somewhat inane part than was expected. She was well received. J. B. Everham was very good as Peter Woolley, Esq., and Lewis Baker did excellently as Charles Montgomery. The rest of the cast were efficient. The piece was nicely mounted. A large audience was in attendance and applause was generously awarded the star, who bowed his acknowledgments before the curtain several times during the evening.

* * *

One or two novelties have been introduced in Adonis. Mr. Dixey is preparing to sing a a couple of songs which have been written for him. The business of the burlesque keeps up to a prosperous notch, and the run is progressing toward the night when the first anniversary of its production will be celebrated.

The Musical Mirror.

Nanon is crowding the Casino. Whether the nights be hot or cool, the attendance does not change. So far the receipts have exceeded any in the history of this place of amusement. Miss Barlow has discarded the costume which raised such a breeze of comment. She now sports one more in keeping with the character she represents and the period in which the piece is laid.

* * *

The Black Hussar at Wallack's is in the tenth week, and large houses still attest the popularity of the melodious opera. Preparations are making for the production of The Three Musketeers, but no date has been fixed; for, with the present state of patronage, a change of bill is a matter of distant futurity.

* * *

La Belle Helene is continued at Koster and Bial's, where it has proved, and is proving, a drawing card. The Herbert Brothers are wonderful gymnasts, and they, with artists in vocalism, furnish a very varied and attractive bill-of-fare for a warm Summer night.

Mason Mitchell's Romance.

When Mary Anderson left this country to weave new garlands of fame across the sea, she took with her several American actors, engaged by Mr. Abbey, whom she believed to be suitable for the purpose of supporting her at the London Lyceum Theatre. Among these was Mason Mitchell, a fine young fellow, well liked both socially and professionally. Mr. Mitchell was highly connected among the citizens of Buffalo, Rochester and Richmond, Va. He had studied for the bar, but the fascination of the theatre, combined with the possession of dramatic talent of a fair order, induced the young man to relinquish a forensic career—for which, by the way, he showed rare promise—and adopt the calling of the actor. He went earnestly to work, and bringing industry, perseverance and intelligence to bear, soon made a place for himself on the stage. His spotless integrity, educational accomplishments and agreeable manners made him a favorite with Edwin Booth and other stars with whom his early efforts were identified. When he left for England to participate in Miss Anderson's ambitious endeavor, he took with him the kindly wishes of a large number of friends both in and out of the profession. He was accompanied by his mother, to whom he was greatly devoted.

But young Mitchell's trip abroad was not destined to fulfil the pleasurable anticipations to which its contemplation had given rise. Trouble began at the first rehearsal of Ingomar, in which the actor was cast, at the Lyceum. Before leaving New York he understood that he was to play leading juvenile characters. Instead of that he found himself assigned to represent a minor part—we believe one of the barbarian tribe of which Ingomar was chief. The principal parts were given to English actors, Miss Anderson and Mr. Abbey having probably concluded it to be wisest to coddle the prejudices of the British press and the British public by employing the services of as few aliens as possible. This change of intention had the effect of bringing a resignation from Mitchell, who, with some justice, felt that he had been unfairly treated, and that no other honorable course lay open to him. After a lapse of time he was suddenly called into requisition at Drury Lane to fill a part previously acted by Augustus Harris, the manager. He succeeded in pleasing the patrons of the house and his employer, and he went afterward on a tour through the provinces.

Shortly after his arrival in London Mr. Mitchell made the acquaintance of a handsome actress who was leading lady in one of the theatres there. For reasons that will appear further on we refrain from making mention of her name. The acquaintance ripened into friendship, and friendship soon gave place to a pure and steadfast love—at least so far as the actor was concerned. The lady was considerably Mr. Mitchell's senior, and the affection which she bestowed upon him was not so fresh as that he laid at her feet. Her heart had passed through many campaigns, while his had hitherto escaped unscarred. For a time the courtship progressed smoothly. It was arranged that the wedding should take place some time during the season of 1884 5 in America. The actress had meantime received an offer of engagement from a well-known and responsible American manager. She wished to accept it, but her financial affairs were in such a distressful condition that she could not leave London without procuring a round sum to liquidate her debts and defray the expenses of her passage to this side. It is said that in this emergency Mr. Mitchell placed his savings at the actress' disposal, and she received an advance sufficient for the purpose in view.

Mr. Mitchell returned to New York and quietly resumed professional work. He played short engagements with several attractions, starting in the past season first with Minnie Maddern, and later as a member of McKee-Rankin's unfortunate stock organization at the Third Avenue Theatre. His *fiance* had also come to this country. In accordance with her contract she became leading lady of a travelling company bearing the trade mark of a prominent New York theatre, and appearing in a piece that had had a prosperous metropolitan run. Presumably everything between the engaged couple was progressing happily and successfully. He labored industriously; she went about her duties and seemed to have no thought beyond her work and her lover.

But Mitchell had a rude awakening from his dream of happiness—an awakening which altered the aspect of the future and plunged him into grief and despair. He had noted no change in the tenor of the letters he received at frequent intervals from the object of his affections. They breathed love and constancy, and dwelt encouragingly upon the time to come when the union both desired should become an actuality. The blow came suddenly. It took the form of a newspaper despatch relating the circumstances of the actress' marriage to a wealthy Westerner.

It transpired that the heartless jilt had excited the admiration of a worthy young man of good family, excellent social position and large means. He had followed the company for several weeks, vigorously pushing his suit and finally Mitchell's *fiancee*, whose calculating nature appreciated the value of an alliance with money and whose love for the actor had no doubt been partly fanciful and partly feigned to suit the immediate purpose of release from her London complications, blushingly consented to be led to the altar by her new suitor. The affair was kept secret for a time. Eventually it leaked out, and the newspapers contained descriptions of the courtship, the pedigree of the groom and the biography of the bride, of course omitting to mention anything about Mitchell. The family of the husband forgave what they at first conceived to be a *mesalliance*, and the wife is to-day an apparently happy woman, surrounded by every luxury that wealth can procure, beloved by her mate and respected by his friends.

The effect of this cruel inconstancy upon young Mitchell was deep and lasting. Instead of finding solace in the reflection that he had escaped marriage with a designing and utterly unworthy woman, he became misanthropic, brooded over his sorrow and grew to be something of a recluse in his habits. He made his home while in New York at a private hotel on Fifth avenue, and from time to time he absented himself, either to fill short engagements or to go on lonely excursions. One of these was a hunting expedition which he made in midwinter to the Dismal Swamp of Virginia. He was an expert with the rifle, and to this proficiency is probably in part due the tragic episode which remains to be told in this page of romance from life's history. Mitchell nursed his sorrow in silence. To the writer, who knew him well, he never spoke of the woman who caused it. But it was plain to see that his mind was beset with grief and that his whole being had become embittered.

The gentleman who played the leading juvenile parts in the company conducted by Kate Claxton and Charles Stevenson left early in April, and Mason Mitchell was secured to take his place. He joined the party in a Western city. The tour lay through Wisconson to Manitoba. At this time the Canadian revolt was in progress. Riel and his followers had been meeting with success in their miniature revolution, and the Canadian authorities were becoming apprehensive. Recruiting agencies were established at various points and volunteers were enlisting in large numbers. As the Claxton company approached Winnipeg evidences of enthusiasm and excitement abounded. A stand was made in that city on the 4th of May. During the engagement there Mitchell had an interview with Miss Claxton. He asked her to release him from the fulfilment of his contract, which had a couple of weeks longer to run. He said he intended to enlist with the Canadian forces.

Miss Claxton, who liked the chivalry and courtesy of the young man, displayed during his connection with her organization, endeavored to dissuade him from carrying out his resolve. Her persuasive powers were useless, however. He was not to be shaken from his determination. He said to her: "I may not return. Here is a will, bequeathing the few things I possess to my relatives and friends." Miss Claxton accepted the trust.

Mitchell's services were accepted as a scout. The Canadian troops required supplies of food and ammunition. He and a small party of riflemen were dispatched to act as guard to a large ammunition train which had to be conveyed to a military post two hundred miles in the interior. Not long after leaving Winnipeg a report was received here, that while *en route* the wagon-train had been attacked and captured by some of Riel's Indians and half-breeds. The engagement proved exceedingly disastrous to the scouts. The first to fall was Mason Mitchell, shot through the heart.

No further news has been received. There has been no confirmatory intelligence, nor has aught been heard of a contradictory nature. A letter of inquiry sent by a gentleman of this city to Mr. Wilbur M. Brown, of Syracuse, a relative of the missing actor, brought the following response:

SYRACUSE, June 26, 1885.

On May 11 Charley wrote me that he had enlisted in the Canadian army as a scout for four months. I have heard nothing from him since. WILBUR M. BROWN.

"Charley" was Mitchell's nickname among his relatives and friends. An Associated Press despatch from the seat of the Canadian troubles, sent forth early in June, stated that "among the the party of scouts conveying a train of ammunition wagons who were massacred recently by Riel's men was an actor whose name is unknown." This and the verbal report brought to Winnipeg are the only traces of Mitchell's sad death.

For that he is dead there can now be no doubt. The revolt was suppressed some time ago. If living he would have returned a month since, as all surviving volunteers went to their homes immediately after the dispersal of Riel's troops and the capture of their adventurous chief. Mitchell's friends have relinquished hope and are positive that they will never see him again; but whether his body lies unburied where he fell in the Canadian wilderness, or whether it was made the object of those horrible mutilations common among the hostile savages, is a painful mystery that will probably never be solved.

It may be asked, Why did Mitchell, who was essentially a peaceful man, American in spirit and with no especial love for England or the upholding of English authority, enlist as a Canadian volunteer? Was it from motives of patriotism? We think not. Was it a reckless, audacious love of danger for danger's sake, or a desire for sanguinary adventure? Assuredly not. Perhaps the true reason can be given by the actress who was false to him, and who will read these lines with about as much emotion as she feels in cutting the leaves of the latest novel. And yet we may unconsciously wrong her. Perchance if the notion should enter her head that Mitchell was driven to court death by the mental anguish that her conduct caused, it would awaken the same sort of thrill of momentary pleasure that she experiences when she advances before the curtain bathed in the radiance of the footlights and wreathed in grateful smiles to acknowledge the applause of a delighted audience.

London Gossip.

LONDON, June 27.

One of the pleasantest events of the week has been the morning concert of Isabelle Stone, of Boston, at Prince's Hall, Piccadilly, on Tuesday. The whole affair was more like a private reception than a concert, and the interest never flagged. Miss Stone sails for Boston, July 4, on a visit and to take a much needed rest, returning to her charming quarters in the Regent street neighborhood in October. This lady has made hosts of friends in London, and her Thursday "At Homes" during the season have been frequented by delightful musical and literary people. She has worked hard of her profession, and inspires respect for her industry as well as admiration and friendship for her energetic little self, in all with whom she associates. Her voice is sweet and clear, and her tones thrush-like. But while her songs were very enjoyable, she did not depend on her own musical attractions solely at her concert, but gathered about her an able corps of assistants.

Signor Isidore De Lara gave two charming love-songs, with dainty expression not alone of voice, but of face. He spoke each word distinctly, a simple fact which too many public singers entirely ignore. If the words of a song were worth being written they are worth being uttered for the benefit of listeners. Alta Pease, the Boston contralto, who will be remembered as being with Clara Louise Kellogg a season or two since, sung Blumenthal's "Answers" in good voice. It was Miss Pease's first appearance in England. She is here with her friend Mrs. Bridge, of Boston, on a tour of sight-seeing and study combined, and she is already underlined for considerable concert work. "Shakespeare," the eminent oratorio instructor, is her musical preceptor in London.

He also is continuing the voice-culture of Katherine MacNiell, whose musical labors under Madame De La Grange in Paris for about two years I've already spoken of. Miss MacNiell is in my opinion the coming American Scalchi. A rich deep contralto, and perfectly trained, she is destined, when once she steps before the public, to electrify musical people as they have not been electrified in many years. Such is not alone my judgment, but is shared by London's best critics. Miss MacNiell shows admirable sense in resisting the temptation to appear in public until she is able to compass a musical debut on the London boards in all respects worthy of her splendid abilities. The gift of music is so sacred and above all else, that she who possesses it may well sit with folded hands patiently until an opportunity to sing comes to her in places where her melody will fall on eager, appreciative ears.

Another feature of Miss Stone's pleasant concert were the readings of Minnie Bell, a young lady who made her London mark with Frank Lincoln some two or three years since. Miss Bell read a pathetic and also an Irish dialect poem. In the latter she was superior to the former. Her voice is flexible and lends itself readily to the twists of speech of the Irish vocabulary. Miss Stone had a well-filled house, all of whom were of the opinion that the afternoon had been well spent.

Mr. Abercrombie's concert followed very shortly at the same hall. It was also agreeable, but mainly so because of the wonderful violin solos of little Nettie Carpenter. Again the entertainment was enlivened by Florence Marryat in her amusing lecture, "What Shall We Do With Our Men?" She was dressed in the new Bachelor of Arts costume, now used by the lady graduates at Oxford, and in which the Princess of Wales is beautifully photographed. This costume is a complete "Don's" regalia, transforming the wearer into a Portia in looks. It is always becoming in its rich satin fulness, and Florence Marryat never looked more picturesque than in this dress. In her case, for the purpose, doubtless, of making the lecture more amusing, it was made of crimson instead of the usual black satin. The lecture was very droll and convulsed the audience. It was Miss Marryat's only London appearance this season, and her friends seemed glad to welcome her home after her American trip.

Following shortly after her contribution to the entertainment came an absurd, caricature-looking man of middle age, whom a glance at the programme proved to be none other than the Marquis de Leuville, down as a recitationist. I can only conclude it was a ghastly joke, his being there, and his Tennyson recitation. It is too ridiculous to criticise such wretched elocution, and it is unkind to laugh at the man's contortions, and his unfortunate appearance, which, as he did not model his looks, he cannot help. But why do such people persist in boring the public? It was such an utter piece of silliness throughout, and the poor man looked such a fool, that finally the audience concluded to pity and forget it all, praying inwardly that he will not do so any more. I remember laughing immoderately over some "poems" (heaven save the mark!) to which his name was appended, a year or two since. A careful perusal determined me that it was all meant as a satire. But after seeing this most misguided man in public I fear he really meant them seriously, and I would earnestly beseech him to let poetry as well as public readings alone in future, unless he desires to make himself a laughing-stock to all sensible people.

To turn to a really clever writer: Florence Warden, whose "House on the Marsh" is one of the most successful books of the last London season, has her picture in Clement Scott's last number of *The Theatre*. Miss Warden is a young woman, and has a well cut, intellectual face. She is an excellent actress in addition, and much of the success of her own dramatic version of her novel is due to her acting as the heroine. The agreeable features of Moy Thomas, the popular dramatic critic, also gaze up at one in turning over the July *Theatre* pages. There are a few items worth mentioning this week regarding the various theatres. The Princess' Theatre closes for its annual Summer vacation.

The Comedy Theatre has been leased by Alexander Henderson for a term of years to Violet Melnotte, who has commenced her tenancy by producing The Silver Shield, which was so well received at a recent morning performance. Mr. Henderson, who is the husband of Lydia Thompson, has purchased some valuable operas and pieces for August production in London. Miss Tilbury, Miss Thompson's daughter, is rapidly gaining experience and charm on the stage.

The amateurs, both musical and dramatic, will doubtless ere long secure a "home" in London for the permanent scene of their appearances. The Novelty Theatre is being negotiated for, and offers for the purchase of its lease are being considered. Lord Headley and Henry Irving are among the patrons.

Augustus Harris' recent move in returning to fees after they had been successfully abolished has caused considerable comment, and is generally regarded as an unwise move on the part of the usually astute manager. It costs too much to go to a London theatre in any case. Ten shillings, $2 50, represents the price of a stall; then, if you are to pay sixpence for a programme and sixpence for the privilege of putting your cloak in the cloak room, which brings the expense up to $2 75, to say nothing of other incidental fees which are bound to crop up, by the time you have bought a pair of evening gloves, paid for a hansom to and from your residence, if within riding distance, $5 is gone for one person only. I doubt if any theatre in London is worth throwing away $5, or a sovereign, on. Theatres should be about half the expense they are at present, irrespective of any fees whatsoever.

As prices are so high, it follows that all sorts of means must be resorted to in order that the audiences may not fall off in numbers. The favorite one is to advertise the expected visits of the various members of the Royal family. No matter how bad a play may be, only let a manager give out that the Duke of This or Duchess of That is to be on hand, and Londoners, with a large sprinkling of Americans, are ready to rush to the theatre. Arrived there, opera-glasses are leveled at the Royal box and comments as to the number of times royalty grins or applauds are buzzed about, while the play and actors are scarcely noticed.

At present the strife is lively as to who shall secure the expected new bridal couple, "Beatrice and Henry." It is a curious admixture of families we are to have. There is Louis of Battenburgh, brother to Henry, the betrothed of Princess Beatrice. Victoria, Louis' wife, is the daughter of the late Princess Alice, sister to Beatrice, consequently the niece of Princess Beatrice. By the new marriage Beatrice will be sister-in-law to her own niece, or sister-in-law, as well as aunt, to her own sister's child. Is not all this a dramatic and Royal ante-climax? A. W.

After the Play-Pirates.

Up to the present no manager has taken the play-pirates in hand with greater determination to banish or punish them as Frank Sanger. Fred. McCloy, his aide, who has been working up evidence for some time regarding these gentry, said, in conversation with a MIRROR reporter:

"To follow up play-pirates is a work of great difficulty. So Mr. Sanger began suit against the local managers who permitted stolen plays to be produced at their houses. He has a suit against the managers of the Halsted Street Opera House, Chicago, where My Partner was played. Mr. Sanger is also proceeding against a manager in Keokuk, Ia., for the same transgression. I have discovered a firm in Chicago who secures a copy of every successful play, and then sell copies to any thief who will pay a little for them."

The Kittie Rhoades company opened in Macon, Ga., last week. On the third night the manager wanted to put on Mliss, but the resident manager objected and wired Robert Fulford for his consent. Mr. Fulford's reply was an emphatic No, and Miss Rhoades still insisting on producing Mliss, the rest of the engagement was cancelled.

The Giddy Gusher.

It's the things that don't occur that are of the most importance in this life.

It's the accidents that are by a miracle averted that leave the strongest impression on the mind.

Parepa-Rosa told me once that as a very young girl she used to indulge in day-dreams of grand successes—of a crowded house of vast capacity—of deafening plaudits that followed her splendid singing—of standing flushed and triumphant while the thousands rose to their feet and launched their delight upon the air, and that one grand old man with silver locks stood in the front of a proscenium box and cast a wreath of glittering leaves, and beside him, crying with excitement and delight, was a fair young girl.

* * *

Over and over she would imagine this scene. With years came its realization.

Multitudes of people—the sight of crowded opera houses rocking with astonishment and wild with pleasure at her achievements—the roar of universal applause making for her ears the sweetest music in the world; but the tall old man with silver locks and the fair young girl who cried were never produced in the flesh, and Parepa would laughingly say that her dreams of greatness had never been fulfilled.

* * *

Naturally then I thought something might be done in this case, and when I saw living opposite me an old German doctor, whose aged beauty was a marvel, and beheld him daily walking with a daughter, who was a veritable Marguerite for blonde lovliness, I determined Parepa's dream should be realized. If that physician had been a Yankee, my scheme would have been ridiculed; but when I went over one morning and he found that instead of a pain in my stomach I had a romantic idea in my head, he, being a German, entered like a child into my plan, that was to reproduce with startling fidelity the day-dream that had afforded so much pleasure to Parepa.

* * *

It was at the gloomy old Academy during that short but glorious season when the magnificent quartette, Santley, Wachtel, Phillipps and Parepa, appeared to houses packed from floor to skylights. I got the small middle box on the second tier, and I provided myself with a wreath of ivy, and for fear it would not come up to the words of her description—glittering leaves—I varnished the whole business. My doctor was a cross between Ole Bull and the prophet Elijah as he looks in my mother's Bible. Tall and spare and straight (the ravens could not have been much of a restaurant after all) and, oh, the beauty of that floating fleece of long silver hair. My Marguerite's name was Hannah; but her eyes wereHeaven's own blue, her features were Madonna-like in delicacy and perfection, and the same wealth of hair that glorified her father's head dwelt upon her girlish top-knot, only her crown was of pale gold, while his was of shining silver. Dressed in white, without a bonnet, she was a vision of beauty. I piloted my pair of conspirators into the little box.

* * *

Parepa sang divinely; the opera was Trovatore, and my old Doctor was enthusiastic. After the big last *aria* the uproar was tremendous, and in its midst my friend stood up with his fair sweet Hannah trying to cry beside him and cast down my highly varnished wreath. Parepa raised her eyes and fairly staggered. Of course my Judas-like mug was out of sight. It would have given the whole snap away.

* * *

Bright and early I was round at the Belvedere House next morning to see the result of my new occupation, the fulfilment of visions.

"It was the most remarkable sight I ever beheld," said Parepa. "I thought I should have dropped where I stood when that old man, just as I pictured him, and that girl, just as I always imagined her, started into life in a box. And, do you know, this morning I question if such a pair were really there, or if I projected them from my fancy. Were you there? did you notice them?"

Parepa looked at me. It swept over her that she had given me that very box the day or so before.

"Wretch!" she cried. "I see it all. It's one of your dreadful jokes. Oh! how could you?"

* * *

And, do you know, she was positively vexed that I had "destroyed one of her beautiful illusions." She no longer cared for her lovely, silver-haired old man—he had happened. She no longer missed the wreath—it had reached her feet. She no more thought of her fair, sweet girl in tears—she had occurred.

"By Jove! old lady," said I, "it's a pity you are drawing such good houses. Perhaps you'd be happier if you were not so successful, since the realization of pleasurable fancies is so great an affliction."

On the principle that the burning of Chicago made the bursting of Mrs. Mulcahy's kerosene lamp in the cow-shed a minor circumstance, so my indignation quelled her vexation, and we kissed and made it up.

* * *

Now, my one pet brother has been so far inside the gates of Death that the faintest breath could have clanged their inexorable latches; but all his remembered suffering has not the power to chill my soul as the accidents he escaped.

Some years ago he was standing near an open hatchway on the sixth floor of a warehouse. The infernal hole plunged clean into a sub-cellar, and the huge cable ropes hung idle in the centre. Some one dragging a bale of goods came near, and he, stepping back, went over into the yawning pit. But a few feet below the ceiling of the next floor he struck against the ropes, seized them, and swung in on the fifth landing as he descended.

* * *

Now his life has been full of dire events. Through a youth of accidents he reached a manhood beset with perils; but all that ever happened to him is not so awful as the horror he escaped, for me to think of—yes, I believe it's the worst that never happens.

I've been drowned and had my head kicked open by a vicious horse, had the confluent smallpox and much domestic infelicity, have been blown up by powder and a husband of forty-hornet temper. But the saddest accident that I ever met didn't occur, and all my actual mishaps are water-color sketches beside the oil painting this great impending woe hung in the halls of my memory.

* * *

It was a bitter cold night one recent Winter; the Broadway people had cleaned their snowy walks and piled the ice high up between the curbstones and the railway tracks; a big slippery hill slid each way toward the sidewalk and precipitously down upon the rails. Ichabod had escorted some freckled, wall-eyed acquaintance and myself to the theatre; but Miss Speckle-mug possessed the charm of novelty, and to her he clung. He stopped an up-town car and boosted her over the treacherous barriers of ice; then in that irritable and arrogant tone that indicates the fifth year of marital bliss, he sung out:

"Come on, some time to-night, will you?"

Your Gusher is not provided with Chicago feet. She stood poised on the apex of the little snow mountain; she began to slide toward the track, when, oh, horrors! swift and noiseless, its wheels revolving on the rails intervening between them on which the waiting car stood, there came a heavy coach on a dead jump. I was on the down grade, and Mr. Coach was right on me. The only thing to be done was to pitch myself, while yet enough remained of me, on to top of the hill to carry me over by weight on to the safe side. I took my back fall irrespective of landing-place and saved both my legs from being broken short off. The thought of that curtailed Gusher—that abbreviated Giddy one—to this day fills me with more nervous twitchments than all the accidents that really did happen to me.

* * *

Fourth of July has been a lively season for me, and a very exhilarating epoch for my family on several occasions when it has occurred. At the age of seven I determined that if the glorious day was not properly observed in Hartford, Connecticut, it should be no fault of mine.

My father had a massive old gun that he claimed was the first one fired at Bunker Hill. I think it was the first gun fired anywhere. It weighed a ton; it held a keg of powder, and it had a section of the Rocky Mountains lashed firmly on to its midriff directly in front of a sledgehammer arrangement and directly over a sort of trough. This was the flint and steel article that "fit into the Revolution." I determined that old Buster should do her duty on this special Fourth of July, and in company with my intrepid four-year-old brother and about three pounds of powder and a Hartford *Times*, we repaired to the garret where Buster dwelt pending her removal to Wardsworth Athenæum as a relic of Bunker Hill.

* * *

I had a wholesome awe of what she might do at both ends; so our first deed was to tie her to the scuttle steps. We took the precaution to open the scuttle door lest we blow the paternal roof off. And after lashing her her whole length to the stairs with a bed-cord—muzzle up—we went to the top step and fed her with powder till she could hold no more. We jammed it down with a hairless fiddle-bow—stuck chunks of the *Times* in as we had seen other sportsmen do, dumped a lot of powder in the little pan; and as no amount of persuasion or hair-oil could get the old lock to work, we just tied a match to the fiddle-bow and gently laid its blazing end on the powder in the pan.

* * *

How much can happen in a second! There was a deafening crash—the scuttle stairs came down—the scuttle door went off—the air was dark with shingles and powder smoke—there was a small boy and a four-post bedstead—dried apples, herbs of all kinds—patchwork quilts and a collection of bottles containing catsup and currant wine bloom into the next yard through a hole in the side of the house where the lock struck. There was a small female girl landed with the stock by a direct air line in a graveyard ten rods away, and most of the roof was carried off by the barrel—the old revolutionary pensioner had died hard, and the report of the great Hartford celebration reached the next county.

* * *

What, though we were swathed in bandages and salve for the rest of the Summer and were totally deaf for three months, did that damp our ardor? No, I'll be damp if it did. The Fourth of the next July found us a year older, a year more advanced in our ideas; and this year we got a section of lead pipe, we mounted it on a block, we dug a hole in its middle and introduced the fuse of a fire-cracker; we stuffed its both ends with powder, we put it under a wooden stoop at the back of the house, in which we placed much confidence. We laid on our patriotic little aprons and touched it off. Great king! Four old women, the garden gate, the back stoop, my brother and myself all went off together. The entire medical profession of the town was busy, for that which our improvised cannon didn't hit my brother and I did. One of his legs, as he whizzed into the street, struck the Fourth of July orator in the pit of the stomach, and he delivered everything but the oration that day.

No wonder the Fourth of July is full of pleasant reminiscences for your

GIDDY GUSHER.

Professional Doings.

—John F. Poole is rusticating at Sheepshead Bay.

—Leon and Cushman have sailed for Australia.

—The Villas open their next season on Sept. 7.

—The stage of Daly's Theatre is being deepened.

—The Martens Trio has returned to Koster and Bial's.

—Mattie Earle has been engaged to support Effie Ellsler.

—Joseph Polk opens his season in Brooklyn on August 31.

—The New York School of Acting will open on October 26.

—Haverly's New Minstrels will go to Europe next year.

—Mr. and Mrs. J. K. Emmet sailed for Europe last week.

—Harrigan will expend $12,000 upon the New Park Theatre.

—George S. Knight is having Over the Garden wall re-written.

—Frank Lincoln is giving his monologue at the summer resorts.

—Zozo opens its season on August 31. It is to last for fifty weeks.

—The Campbell Clio company begins rehearsals at Niblo's on July 17.

—Gustave Frankel has been engaged for the Howson Comedy company.

—Charles W. Allison has signed with Alice Harrison for season 1885 6.

—Isabel Waldron replaces Genevieve Rogers in Milton Nobles' company.

—It is said that Sadie Martinot will be a member of Janish's company.

—Gus Frohman has abandoned his tour with the Lyceum Scholars company.

—Owen D. Jones has signed to play comedy roles with Frankie Kemble.

—Genevieve Reynolds will be a member of the McCaull forces next season.

—Tracy Titus will be acting manager for W. T. Carleton's Opera company.

—Maggie Mitchell begins her season on Sept. 17 at the Grand Opera House.

—Billie Barlow has changed the costume in Nanon that caused so much comment.

—Edwin Brown is playing his own drama, Good as Gold, in Louisville this week.

—James H. Alliger will be Oliver Doud Byron's business manager next season.

—Voegtlin has been engaged by J. M. Hill to do the scenery for the Union Square.

—Thomas Conyers has been very ill for the past week and unable to leave his house.

—Odell Williams appears in the cast of Funny Valentines at Tony Pastor's next week.

—May Brookyn and her husband, Walter Bentley, are passing the Summer at Asbury Park.

—H. A. Jones, part author of The Silver King, is expected in New York in about a month.

—W. H. Hamilton has been engaged for the role of the Mikado at the Standard Theatre.

—The Casino management state that the receipts of Nanon last week amounted to over $10,000.

—Mattie Vickers will play the far West and South next season. N. D. Roberts is booking her time.

—R. J. Lowton is booking attractions for the French Opera House, St. Louis, which he will manage.

—Philip Goatcher is preparing scenery for The Three Musketeers, which is to follow The Black Hussar.

—W. W. Taylor and Florence White have been engaged to play their old parts in Tally-Ho next season.

—Arthur W. Tams has signed with Emma Abbott for season 1885-6. He was formerly her stage manager.

—Charles Gordon will go in advance of Tony Hart. He was in advance of Boucicault under Manager Parker.

—The authorities of Anaconda, Mont., have given Manager John Maguire ground upon which to build a theatre.

—M. B. Hoffman, who has been four seasons at the Madison Square Theatre, is to be engaged for next season.

—Genevieve Brett is spending the Summer in receiving instruction from Max Maretzek preparatory to next season.

—Joseph Van will put a new musical comedy on the road next season.

—Louis Massen and Marie Burroughs are gone to Glen Cove for the Summer.

—T. V. Richards has left the Standard Opera company and returned to the city.

—Buffalo Bill's fierce legal onslaught has demoralized Dr. Carver's Wild West show.

—Myron W. Whitney and Mathilda Phillipps are recent accessions to the Thurber opera scheme.

—A comedy called St. Perkins, from the pen of E. A. Locke, is the attraction this week at Tony Pastor's Theatre.

—We, Us & Co. has closed its 'Frisco season. The engagement fared much better than the opening night presaged.

—Mollie Fuller has been engaged for the Eustis Burlesque company and opens with it in Boston next Monday night.

—C. E. Ford is the latest to announce The Mikado as in preparation. He will do it at Uhrig's Cave, St. Louis.

—Edward Harrigan is putting the finishing touches to his play, Old Lavender, with which he intends opening the season.

—Kit Clarke goes this week to the wilds of Wisconsin and Minnesota, bent on catching the elusive trout and frisky bass.

—Charles Allison joins I. N. Beers' company with Rooms to Rent on July 15. The season will last until August 10.

—The Elks have presented John A. Mackay with an elegant silken badge. It is in appreciation of his services at their benefit.

—Clay Greene and Fred. Bryton are carefully revising their play, The Jack o' Diamonds, in which the latter is to star.

—John E. Williams, late MIRROR correspondent at Streator, Ill., has become manager of the Plumb Opera House in that city.

—Harry T. Wilson, manager of one of Atkinson's Peck's Bad Boy companies, is stopping with relatives in East Providence.

—Mark Quinton, author of In His Power, will direct the production of the play in this country by the Sanger-Aldrich company.

—J. O. Barrows did not re-engage with Aimee. They split upon the matter of salary. Mr. Barrows may star in The Professor.

—H. S. Taylor is booking time for John W. Norton's new Chicago theatre. David Henderson will be the resident representative.

—Wesley Sisson is in negotiation with John Russell to purchase The Girl With the Tin Heart, a humorous skit by Charles Barnard.

—Lillie Hinton, Philadelphia's High School star, closed her season in Shamokin, Pa., on the 4th. She reopens at York, Pa., on Sept. 14.

—W. C. Crosby will play Landlord Snaggs in Sanger's Bunch of Keys next season. He was with Flora Moore last, playing the same part.

—The owners of The Private Secretary are having a great deal of trouble in England with play-pirates. It is being played under various titles.

—John H. Russell will manage Kate Castleton next season. Miss Castleton will appear in a nonsensical skit called Crazy Patch.

—On August 24 Siberia will be presented at the Thalia. Special attention will be paid to the mounting, as it is desired to make it spectacular.

—J. R. Davis, the general transportation agent of Doris' Circus, is in town making railroad arrangements for the show which he represents.

—Two new cars to carry the property and scenery for Thomas W. Keene's tour have been turned out of the Pennsylvania Railroad Company's yards.

—W. C. Deal, late with Neil Burgess, has signed with Maubury and Overton to play Josiah Deane, in The Wages of Sin, and act as stage manager.

—Joseph Levy is spending the Summer in town, making his headquarters at Jerome Eddy's office. The latter is out of town on a short vacation.

—The singing of Florence Bemister and the French specialties of Vernona Jarbeau have greatly improved the musical part of Adonis.

—Wallack audiences crowd the balcony overlooking Broadway every night, during intermission, and it is now styled "McCaull's Roof Garden."

—John Canfield, brother of Eugene, has been engaged by Frank Sanger for Jacques Kruger's Skating Rink company. He does acrobatic skating.

—Fred. McCloy received from Sydney Rosenfeld on Monday the newly-published libretto and score of The Mikado, containing the original songs.

—John P. Hogan, who was with Dion Boucicault's company for a long time, dancing in wake scenes, has left the stage to teach the Terpsichorean art.

—John Hooley, a genial young gentleman, who was last season with Mart. Hanley, goes this season with the Rag Baby company No. 1 as advance agent.

—W. J. Florence has just woke up to the fact that his Mighty Dollar is being pirated. It is quite an old story in THE MIRROR correspondence columns.

—The Wilbur Opera company, now doing New England in a tent, uses portraits of Dora Wiley, Louise Searle, Lilly West and Pauline Hall for advertising purposes.

—John E. Ince is half proprietor of the Pop company, besides being the star. He is having a fair season. Last week, in Brooklyn, the receipts were nearly $2,500.

—The World opens at the People's Theatre on August 24. The production is to be very elaborate. One of the Dicksons and Alfred Joel are partners in the revival.

—Carrie Daniels is making a great success in Boccaccio at the Grand Theatre, London. The cast includes Violet Cameron, Kate Munroe and other well-known people.

—William Redmund and Mrs. Barry open their season at Halifax at the end of August, playing A Midnight Marriage, which they have already given three hundred times.

—Theodore Thomas' Orchestra has just closed a three months' traveling season, during which seventy-five concerts were given. The only bad business was in San Francisco.

—Netta Guion, who has been with the Union Square company for several seasons, and who acted as leading lady during the stay in New Orleans last season, has been engaged for next season to go with Bartley Campbell's Siberia company.

—Robert Puller, property man at the Comique Theatre, has been engaged for a position at the Star.

—Sophie Poole, a young soubrette, is negotiation with two or three managers for the approaching season.

—Ivan Peronet, who was with [illegible] last season, has been engaged by J. M. [illegible] play the part of Paris in Romeo and Juliet.

—H. De Mille, of the Madison Square company, has been playing Thomas Whiffen's part in Sealed Instructions. His silken beard has vanished, and he is again writing plays.

—John Marshall, Arlies Lindsey, Fred Wildman, Frank Lawton, Margaret Parker and Miriam O'Leary will compose the company supporting Sol Smith Russell next season.

—Some very novel printing in the minstrel line will be used in connection with the forthcoming tour of McIntyre and Heath's Minstrels under Emil Rosenbaum's management.

—Sally Cohen, of the Dreams company, and Mrs. E. Lewellyn, of the Bijou Opera House, are visiting in Cincinnati. Miss Cohen will travel with Sanger's Bunch of Keys next season.

—Randolph Murray has purchased a new play called Dolly's Luck. It is a musical comedy, and Pauline Markham will introduce in it several new and original songs especially written for her.

—Myra Goodwin, who makes her debut as a star at the Fourteenth Street Theatre on August 3, made her first appearance on the stage, five or six years ago, in a juvenile Pinafore company.

—John Stetson still adheres to his intention to manage the Vokes company out here next season. He denies that there are any amateurs in the company. Rosina Vokes (Mrs. Clay) will be the star.

—J. T. Sullivan will remain as a member of Rhea's company next season. Julia Wheeler, a prominent society lady of Washington, who has been successful in support of the star, also remains in the company.

—Marie Dickeson, an American contralto, who has met with great success in Europe, has been engaged by Carl Rosa for next season. Julia Gaylord, another American artiste, remains with the company.

—William Herbert left the cast of Nanon on Saturday night. J. Lair Gusikot, the new tenor, played the part of the Abbe at the Saturday matinee very satisfactorily. He will therefore continue in it.

—The membership of the Union Square Sons of Rest has been largely augmented during the past few weeks. At the last meeting a half dozen members were expelled for accepting positions on street-cars.

—Joseph Arthur, Fred. Lotto and other actors are constant attendants at the book sales which are held almost daily in the vicinity of Union Square. They attend simply as connoisseurs; they never buy.

—Mrs. Langtry has secured Fred. Terry, a brother of Ellen Terry, as her leading man for next season. The Lily has just closed a London season of six months. She does not revisit America for another year.

—Sadie Morris, who has been with Harrigan and Hart for over three years, playing juvenile and soubrette parts, has withdrawn from Harrigan's company, and will probably go next season with the Rag Baby.

—Marion, the comedian, who is the husband of Florence St. John, is announced as a coming visitor to America. His comedy work is very Frenchy, his accent charming, and he is a great favorite in London.

—F. M. Burbeck has arranged to take the company which played under the Boston Theatre management last season to the Rose Bank Gardens, Providence, R. I., to play Youth for two weeks, beginning August 10.

—Levi J. North, the famous ex-circus man, died suddenly at his home in Brooklyn, from hemorrhage of the lungs, on Monday last. He had been in the circus, either as performer or proprietor, from 1826 to 1875. Mr. North was very popular with circus people. He was about the Square only a few days before his death, and appeared to be in good health and spirits. The veteran, who was seventy years of age, leaves a widow and two children. One of the children, Victoria, is an actress.

—Things have progressed so far with the coming production of The Comedy of Errors that its projectors, Messrs. Brooks and Thompson, fully believe they could put it on at the beginning of August if it were necessary to do so. All of the carpentering work has already been finished; the costumes are being fitted, and the scenery, with the exception of one set, has all been painted. Among the latter will be the Palace of Justice at Ephesus, by Goatcher; the House of Phryne, by Hoyt; the Magnesian Gates and Market Place, by Goatcher; the Interior of the Rock Cut Church of the Early Christians and the Place of Execution, by Hoyt; the Gynecœum, or Women's Quarters, in the House of Antipholus, and the Docks and Ports of Ephesus, by Goatcher. The prologue curtain is to be painted by Hoyt.

—The cast of Oh! What a Night, Gus Williams' new comedy, will be as follows: Major Herman Pottgeiser, Gus Williams; Howard Lang, C. F. Tingay; Charles Gridley, C. E. Lothian; Henry Hobbs, of Dover street, London, F. M. Kendrick; Anatole, Celeste's coachman, A. W. Showell; Stevens, Howard Lang's valet, W. Hasson; Celeste Vavasour, a burlesque actress, Anita Harris; Angeline Gridley, Charles Gridley's wife, Emma C. Clavelle; Betsy, Mabel Leonard. The first act takes place in Howard Lang's bachelor apartments—before dark; the second in Charles Gridley's apartments—after dark; and the third in Celeste's apartments—in the wee sma' hours. Mr. Williams will introduce five new songs and his latest recitation, "A Lock of Hair." Harry C. Wells has been engaged as musical director.

—Mortimer Murdoch, the author, has almost entirely re-written The Hoop of Gold, which was last season purchased from Maubury and Overton by William C. Lennox. The comedy element has been very much strengthened. Harley Merry, from whose brush came the original scenery, has contracted to paint entirely new sets. The company will include Beatrice Lieb, leading, who will be featured; Arthur Moulton, leading comedy, also featured; Rose Stewart, Francesca Lieb, W. H. Meeker, James Maffitt, Jr., W. T. Johnson and T. J. Braunick, with a few others yet to be engaged. The tour will open at the Novelty Theatre, Brooklyn, E. D., on Sept. 7. About twenty-four weeks have been booked, including many of the large cities. The play was on the road thirty-eight weeks last season, under Mr. Lennox's management, closing in New [illegible] July 4.

PROVINCIAL.

BOSTON.

Polly, with Edward Solomon's pretty but reminiscent music, and the chestnut libretto of James Mortimer, *et al.*, has come, and seemingly captured the city, as given at the Boston Museum. It is a case of Hobson's choice, to a great extent, because the Museum is the only theatre open, Oakland Garden not being a regular theatre, of course, and the weather having been against it steadily from the opening. So the success of Polly must not be held against Boston too strongly. It has more of the opera form than Billee Taylor, and more impressiveness and display, but less of the comic. But Billee Taylor pleases me more, and I consider it far in advance of this work, which, indeed, seems to me to fall below Virginia even. Polly's "I am a Daughter," etc., is very pleasing and dainty in its way, as are several other bits of song and instrumentation; but Ryley's song of "As I Told It to the Colonel" is the most stupid rot in both words and melody I ever heard in a reputable work, the verse about General Grant and his doctors being in wretched taste, though the verse about Manager Stetson and his profanity is very funny and catches the house constantly. The libretto as a whole is absolutely tiresome. Mr. Solomon's music carries it along, which is not the proper caper in light opera, and Manager Rice's co. carry both music and libretto along handsomely, which somehow we always expect from Mr. Rice. He gives us terrible examples of opera at times, but generally manages to have a fair co. to present the works; but, as good an American as he is, he ought to get the drift of things better, and give us good American works in just as excellent a manner. His success with Evangeline should broaden rather than narrow his ideas. Mrs. Russell sings much better than when she was at the Globe Theatre one Sunday night a while ago, though I think Marie Jansen has sung "The Silver Line" as well as she. J. H. Ryley makes a manful struggle with his part, and does his best to carry it away from W. S. Gilbert's creations. The other people are clever, but call for no special comment, since they have so recently been heard in the same parts at the Casino. I think the spectacular features, which are pleasing and rather clever, go a great way toward carrying the opera. The houses have been full every night, the sign of standing-room only having been displayed on one or two occasions.

Tony Pastor and his co. were at Oakland Garden during the week and did remarkably well considering the bad evenings they have had, it having been either cold or rainy every evening but one or two while they were here.

The *Empire State* has begun her regular trips for the season and carries large parties of pleasure-seekers every day in the week. The profession is generally represented largely on board and good music is a feature.

On Sunday at least a thousand people were aboard, and, in addition to music by the regular band of the steamer, under direction of C. H. Thompson, we had singing by Hilda Thomas, who had been singing at the Garden during the week, who sang better than I have heard her for a long time. She caused great enthusiasm by the beautiful way in which she sang "Way Down Upon the Suwanee River," and in response to an enthusiastic encore she sang "Coming Through the Rye, playing her own accompaniment. She also aided in several part-songs and made a pleasant impression.

Frank N. Scott, who is attending to the advertising and press business of the boat while E. W. McGlenen is with Harry French in England, was aboard with his quartette, and they contributed to the enjoyment of the day.

Lillian Russell is at the Adams House. So is Teddy.

Mlle. Rhea was in town last week the guest of friends.

Herndon Morsell and Lizzie Burton have been in Downer Landing during the week, guests of T. O. Edmonds. They leave for Washington in a few days.

Fanny Kellogg is at the Rockland House, Nantasket Beach.

Lyman W. Wheeler, the well-known teacher of Jenny Sargent, has gone to Detroit for July and August.

Walden Ramsay has broken his contract with Manager R. M. Field, of the Boston Museum, and will engage with Manager A. M. Palmer. It is understood that everything is pleasant.

Readers of THE MIRROR will remember that several weeks ago I said that J. B. Mason would return to the Boston Museum next season. Mr. Ramsay was all that stood in the way. Keep your eye on Mr. Mason. It would not do to let Mr. Dixey have it all his own way with the susceptible young women next season. Mr. Mason is his principal rival in this field (with a small f), and Mr. Feld (with a large F) is shrewd.

There is a rumor that E. H. Hastings will not run the Bijou Theatre the coming season. I heard some days ago that Manager John Stetson would have its general management, and that H. B. Lonsdale would return to the position held by him last season. I have not been able to see any one to verify the story, and only give it for what it is worth.

Lawrence Barrett became tired of cold weather at Cohasset last week, and spent several days at Southboro.

Noble Hill, of the Boston Theatre, has gone with his family to Bridport, Vt., for the Summer.

Little Cornine comes to the Bijou for six weeks, from July 20.

Fanny Rice has shook the spray of Ocean Spray from her feet and gone to Franklin, N. H., for a few weeks.

CLEVELAND.

Prof. Bartholomew's Equine Paradox at the Euclid Avenue last week, had standing-room only and many turned away each night. It is truly a wonderful and interesting exhibition of the reasoning powers of the horse. It is also taking as a great novelty. The audiences were fashionable and enthusiastic, accounted for perhaps by an unusual craze which we are now experiencing for horse-back riding. Same attraction this week.

Heege's Bad Boy co. made a hit at the Pavilion last week, drawing, as it did, the largest houses since the opening of this house. They comprise a good co. Streets of New York is announced for this week; Under the Gaslight to follow 13th.

The Beauty show at Drew's Museum was quite popular last week and drew crowds. The cards at this popular resort this week include a giant family and Hattie Gerry, the Alligator Queen, upstairs, and for the stage entertainment Franklin Jones the child actor, Hughes and Vidoq, Phil Gibbons, Blanche Webster and James Webster, specialists. Manager Drew is busy booking attractions for his new theatre, work on which has already begun, and which will be finished for next season.

The Wilbur Dramatic co. failed to keep appointment last week at the Olympian so the house was closed. Nothing yet announced for this week.

Diamond, the Milanese minstrel, in connection with a new vaudeville co., appears at White Elephant this week.

The Alice Gates comb. that appeared at the People's last week, tried to palm off Alice Townsend, who appeared here this season with the Adamless Eden party, as Miss Oates; but the local papers raised such a kick that Miss Oates had to be telegraphed for from Philadelphia to come on immediately, which she did, joining the co. Thursday night. Galley Slave this week.

ST. LOUIS.

Uhrig's Cave (Pat Short, manager): The patronage last week was decidedly better than for preceeding weeks, the weather having been considerably improved for *al fresco* entertainment. The Pirates of Penzance met with a very warm reception upon its opening performance last Monday, and the audiences have been more appreciative. They evidently prefer Gilbert and Sullivan, to the old-time hard-worn operas. Louis Raymond scored a hit in the solo, "I am the Pirate King," while the popular comedian, George Denham, and Blanche Chapman were accorded enthusiastic approval in the rendition of their roles. A special matinee of the Pirates was given 4th at the Olympic Theatre, and was well attended. Girofle-Girofla was produced Monday, 6th, with Ethel Lynton in the title role and George W. Denham as Bolero.

Schnaider's Garden: The Thomas Opera co., began the season at this Summer resort last Monday, and the place was packed. The co. was made up mostly of local amateurs, and The Chimes of Normandy was of course, not very brilliantly rendered. The features of the play were the Germaine of a very promising local artist, Nellie Page, who has played with the Dickson Sketch Club, since its organization. Miss Page is Marie Haven in the cast. Alf C. Wheelan, the Gaspard, did the best work. During the week, the management of the co. was assumed by James Hannerty, one of the proprietors of the Standard Theatre. He will make a go of it.

Casino (George McManus, manager): Wallace King, the tenor, and Mme. Geyer's prismatic fountain, are drawing well at this popular down town resort.

Items: The sale of beer would help the popularity of Uhrig's cave, and Manager Short would feel happy were the ordinance to permit it.—The St. Louis Natatorium is liberally patronized during the hot season. It is doing a big business.—Gilbert and Sullivan's latest, The Mikado, will be heard in St. Louis about the time it will be produced in New York.—The Black Hussar, Millocker's Opera, which is such a big success, with the McCaull opera co. in New York, will be heard at the Cave this summer.

CHICAGO.

The opening of McVicker's new theatre occurred on Wednesday evening, 1st, and the advance reports of its perfection were fully realized. From the grand entrance, radiant with the mellow glow of a hundred Edison electric burners, to the footlights, the new house is a magnificent achievement of art and refinement. To enter upon a detailed description would occupy too much space, but a few of the prominent features may be mentioned as a guide to the imagination. The entrance is a combination of marble and cherrywood, with a brown and gold paper on the walls that is very effective.

The foyer is done in fresco of blue and gold, with a rich red carpet, and a number of easy-chairs and lounges in the same color invite the theatre-goer to a home-like ease that it was hard to resist. Inside the auditorium the plan of decoration is elaborate, but not gaudy. Beginning with a dado of rich red upholstering that makes one almost wish he had to stand up, so as to lean his back against it, for it reaches from the floor quite four and a half feet. The color changes to a gold bronze that gradually becomes lighter in shade as it mounts to the ceiling, where it drifts imperceptibly into a delicate cream color. The surface is broken here and there by lines and borders of deeper shades of the various colors, and the box curtains of dark, bronze-colored silk and velvet relieve the eye as it wanders over the expanse of artistically blended hues.

The seats are wide and remarkably comfortable. They are all in red plush, and the backs face to a most enjoyable angle when one is seated giving ease without interfering with the person directly behind. The windows on the ground floor and balcony are in stained glass of beautiful design, and the effect is heightened by a light placed behind them. The lighting is all by electricity, and the ceiling is a veritable mass of shining stars, nearly a hundred lights studding its surface. In fact a light has been put in every conceivable place where it could be made of service, and the house is a marvel of brilliancy when all are aglow.

The theatre has no superior in this country, and the vast audience that attended the opening of J. H. McVickers, 29th, dramatic season awarded it a full meed of praise.

The house being such a success, it is a pity that the play has to be condemned; but True Nobility, the five-act drama by John C. Freund, is weak, and valueless as an acting play. The story amounts to nothing, and the plot is inadequate to sustain the interest during the five acts. A mystery involves everybody up to the last act, when it turns out to be a case of mistaken identity that the leading character has been laboring under, and there was not a particle of reason for the whole business. People watched and waited four long acts to get at some cause for the conduct of the principal personages, and when they did find out, leaned back and murmured in a disappointed sort of way: "Is that all the fuss is about?"

Briefly, the story is as follows: Jack Chartres, son of the Earl of Brentford, is cast off by his father for his dissipated habits. He emigrates to America and turns up in a mining-camp in Colorado, where he meets Paul Loisson, a French exile, and his daugeter Marie. Loisson is an educated man and has become the leading personage in the camp. Jack and Marie fall in love, consent of Loisson is gained, and as Justice of the Peace for the district, he marries them himself. No sooner is this done than word comes from England that Jack's elder brother is dead, and he is now Lord Durnley and heir to his father's estates. He informs Marie that she is now the wife of a future Earl, and tells Loisson also, mentioning his father's title. His name enrages the Frenchman, and tearing his daughter from Jack's arms he swears that no member of the dishonored and disgraced family of Brentford shall ever unite with his. The nature of the disgrace is not made known, and expectation in the succeeding acts is raised high. In the two acts which occur in Colorado we have some comedy scenes in which Tim McCarthy (John Howson), servant of Jack; Hop Lee (Luke Martin), and Sam Budd (Harry Hawk) take part: but it is of the common Western drama style and puerile. The best work here is when Jack proposes for Marie's hand, and the girl confesses her love. The action is supposed to occupy a year in Colorado, and in the fourth act everybody is in London. Loisson has come to England with his daughter, and Sam and Hop as servants—an extensive and remarkable retinue for a poor man. Jack and Tim of course have followed and discovered the whereabouts of Marie. A scene occurs in which Loisson, Jack and Earl Brentford participate, and the same charges of dishonor in the family of the Earl are made by Loisson again; but no explanation, and the spectator awaits the last act in hopes of something great. It comes, and in a long though admirably sustained speech, Loisson tells the story of his imaginary wrong by Brentford, when the first was a young artist with a lovely wife, and the other a high official in the Embassy at Paris. The whole charge of dishonorable conduct is disproved by the Countess of Brentford, and the mystery that has seperated the young lovers turns out to be the stupid mistake of a passionate man.

The story is valueless as a dramatic incident, because the young people have become reunited before it is told, and have been welcomed by the mother of Jack to their future home.

Ida Vernon made her last act endurable by her excellent rendering of the strong and deeply affecting character of the Countess. The Loisson of J. C. Freund was capitally acted throughout, and he was greeted with applause upon several occasions. His ease, and appreciation of dramatic situation is most remarkable for a first appearance on the stage—if it *was* his first appearance; and a fortune awaits him if he can act other characters as well as he does that of Paul Loisson. Robert Mantell was manly and earnest as Jack Chartres; but there is nothing in the part for him. Edwin Varrey was dignified and stern as the Earl. Viola Allen was charming in the part of Marie, her scenes with Jack in the second and third acts, and with the Countess in the fifth being delightfully acted.

Some changes have been made in the play since the opening, which shorten it considerably.

True Nobility will remain the attraction for two weeks, when London Assurance will be played; Caroline Hill as Lady Gay Spanker.

While on the subject of first productions, I must not overlook the first performance in America of The Mikado, the last Gilbert and Sullivan opera. I will not criticise the singing or the acting of the opera by the Bijou co. at the Chicago Museum, where it first saw the footlights, but will sum up by saying that, with the exception of the Ko-Ko and Katisha, the affair was execrable. The sceuery was new and tolerably good, and quite an exhibition of Japanese curio was made through the kindness—and advertising privileges on the programe—of Nee Bau, a Japanese merchant of this city. The cast was as follows:

The Mikado of Japan.............F. L. Hartman.
Nanki-Pooh (his son, disguised as a wandering minstrel, and in love with Yum-Yum)................Richard Burton.
Ko-Ko (Lord High Executioner of Titipu)...........................J. W. Herbert.
Pooh-Bah (Lord Chancellor of the Exchequer and everything else)....Stanley Felch.
Pish-Tush (a noble Lord)..............J. A. Allison.
Pitti-Sing, Yum-Yum, Peep-Bo (Three Sisters, wards of Ko-Ko): Lulu Stevens, Nella L. Bowers, Julie Christin.
Katisha (A middle-aged lady, in love with Nanki-Pooh).........Lottie Cruikshank.

The opera will be produced at the Grand Opera House on Monday night, 6th, by the co. collected by Sydney Rosenfeld. The gentleman announces, with a charming display of monumental cheek, that "Sir Arthur Sullivan has been invited to attend on the first night."

The last week of the Daly co. was the best of the season. Each performance was attended by an audience that filled Hooley's Theatre. The comedies given were Dollars and Sense, She Would and She Wouldn't, and The Country Girl. All were admirably acted by the members of this perfect co. We will see nothing better than these performances until they come again, next Summer. This week the Haverly Minstrels begin a short season.

The McCaull co. at the Columbia continues to hold its own against numerous counter-attractions, and the success of Die Fledermaus has decided the management to keep it on another week. The Beggar Student will be the next opera. Rosalba Beecher and Mae St. John sang and acted the parts of Mrs. Eisenstein and Adele in capital style, nightly gaining encores for their solos. Hubert Wilke and Charles Dungan also achieve success.

The week of German Opera by the Thalia co., at the Grand, drew out full houses, and the astistes were received cordially. The chief success of the week was made by Miss Raberg as Boccaccio. This week, The Mikado by Rosenfeld's co.:

The Mikado of Japan..................J. W. Herbert
Nanki-Poo, his son, disguised as a wandering minstrel, and in love with Yum-Yum.........................A. Montegriffo
Ko-Ko, Lord High Executioner of Titipu.............................Roland Reed
Pooh-Bah, Lord High Everything Else..............................Herbert Archer
Pish-Tush, a noble lord ....George H. Broderick
Yum-Yum, Pitti-Sing, Peep-Bo (Three sisters—wards of Ko-Ko): Alice Harrison, Belle Archer, Mollie Power
Katisha, an elderly lady, in love with Nanki-Poo.........................Emma Baker

The Academy of Music has had profitable audiences to see George Morton, a clever young actor, in his own play, His Sin. This week, Billy Kersands' Colored Minstrels.

Grenier's Lyceum and the Summer Garden are doing a good business, and the Lyceum closes at the end of this week, during which Fred Bock, of Power of Money fame, will essay the part of Edmund Dantes in Monte Cristo.

The Amy Gordon Comic Opera co. appears to be pleasing large audiences at the Garden.

The People's Theatre will close after the night of 6th, when a benefit will be given to Joseph J. Oliver, treasurer; H. A. Ripley, assistant treasurer, and W. N. Bryant, advertising agent. The season has comprised ten months, and some of the best attractions visiting the city have appeared at this theatre, where liberal management and strict attention to the best interests of the public has been amply rewarded. Mr. Baylie's policy is sure to bring the theatre into prominence as a desirable house to visit, and he is ably seconded by George W. Reed his assistant manager.

The Mexican Band did a great business at the Exposition Opera Hall. This is certainly a very remarkable musical organization, and its success is not surprising. This week the Thompson Opera troupe appears in an elaborate production of the Beggar Student.

Will J. Davis will be the acting manager of Haverly's new minstrel house, formerly Hershey Music Hall. The opening is set for Sept. 1.

J. M. Hill has been in town for a week, but left for New York again on Saturday on business of importance. He was so busy here that every minute was occupied. THE MIRROR man wanted to get some news about A Moral Crime, but failed to catch up to him after a two days' search.

From rumors afloat around the Columbia Theatre I imagine no play ever produced in this city will be better set than A Moral Crime.

Mae St. John, handsomer in face than ever and more artistic and clever in singing and acting than was expected, was greeted by a host of Chicago friends upon her appearance in Die Fledermaus. Her waltz-song in the second act receives a double encore. Miss St Joan is to sing in The Mikado upon its first New York production.

SAN FRANCISCO.

JUNE 30.

It was a tremendously large and delighted audience which greeted the first performance of Robinson Crusoe last night at the Tivoli. Each catching air and every new and beautiful scene was rapturously applauded. The music is pretty, the scenery magnificent, the costumes new and elegant, and as a whole it is a delightful production. Friday, Helene Dingeon; Edwige, Louise Leighton; Suzan, Katie Marchi; Robinson Crusoe, T. W. Eckert; Jim Cocks, E. N. Knight; Toby, R. D. Vallerga; Sir William Cruse, H. W. Frillman. These are the principal members of the cast. Miss Dingeon, as usual, sang, dressed and played her part in that degree of excellence which is characteristic of her general work. Miss Marchi has had the kindness to preserve the correctness of her costume, yet dress the part of Suzan very becomingly.

Mr. Krelling need not hasten the preparation of anything new, for Crusoe is surely down for a good long run.

Good old Josh Whitcomb has ere this discovered that his 'Friscan friends have not forgotten him, for they went to the Bush Street Theatre every night last week in a body to crowd the building full, and thus demonstrated their fondness and appreciation of the honest, gentle old farmer from New England.

An evening at the Bush with this pure and interesting story of simple life, as compared to the general run of present attractions, is a rest, and like breathing fresh, cool mountain air after the heat, bustle and flurry of a day upon the city race course.

Manager Hall is delighted with the good quality of his audiences, and Treasurer Gottlob says they remind him more of Eastern assemblages than anything he has yet encountered in San Francisco—which desirable condition of things at the Bush is likely to continue, as Augustin Daly's co. follows Thompson.

If John A. Stevens continues to bring out attractions of drawing quality equal to that of Stranglers of Paris, last week, at the Grand Opera House, his fortune is made. Parisian life evidently possesses a strange fascination for San Franciscans, as the Pavements at one house and the Stranglers at another have captured the city.

Returning to the Grand, however, Mr. Stevens has staged his production in a most realistic fashion. The murder and bridge scenes are especially strong, while his company is one of sufficient merit to use every opportunity to advantage.

Theodore Hamilton, as Jagon, and Lizzie Fletcher, as Sophie, upon whose shoulders much of the performance rests, have covered themselves with honor, and have set the town to praising them. I asked Manager John A. Slocum if he would continue the same bill another week, and, as he said yes, his smile was almost audible.

Crazy Patch was written by Mr. Archie Gunter for and purchased by Miss Kate Castleton. It treats of the adventures of an escaped lunatic from our Napa Insane Asylum, and his mistaken identity for that of the resident physician of the institution. The lunatic forces an exchange of situation between himself and the doctor, and compels the man of medicine to take some of his own pills in magnified doses. Mr. Gunter has again demonstrated his keen sense of the ludicrous, and the people gathered together last night at the Standard Theatre proved their ability to interpret the author's ideas correctly. The building was crowded, and as the faces of Manager Stechhan, Treasurer Mayers and Author Gunter were wreathed in smiles it is safe to presume that there will be enough Crazy Patches to complete a good-sized quilt, the borders of which may be embroidered in gold and silver, as there seems to be plenty of it handed into the box-office.

The cast: Sybilla Tubbs, just from boarding-school, and very bashful, Kate Castleton; Sarah Tubbs, spinster, Carrie Clark Ward; Lucy Levins, the domestic of Caterpillar Villa, loving Tubianna, tenor of the Tivoli, Kate Chester; Jupiter Tubbs, retired merchant, turned viniculturist, hating bugs and birds, Hudson Liston; Dr. Arthur Sullivan, the new physician at Napa Insane Asylum, who believes in magnetism of the eye, J. N. Long; Arthur Mivins Tubbs, Tubianna, tenor of the Tivoli, Charles Seamen; William Smith, an escaped lunatic who believes himself to be the Hon. John L. Sullivan, of Boston, W. J. Russell; Policeman McGlue, Eddie Girard.

Bonny Kate received a hearty welcome, and showed that she is still irresistible.

Among other things said by dramatic gossip is this: When Dion Boucicault remarked in his Barnes interview that the California was a ruined tomb, etc., Jay Rial and McKee Rankin had a standing-room only sign painted immediately. Imagine the surprise of themselves and their friends to see the sign displayed almost nightly. The Pavements of Paris has brought $8,000 to $10,000 into the California treasury, and the season was only two weeks, as last night the play was supplemented by The Veteran to another crowded auditorium.

I give herewith the cast as compared with the same production by Lester Wallack many years ago in New York, kindly furnished me by Manager E. D. Price:

Cast:	*Wallack's:*	*California:*
Col. Delmar	J. W. Wallack	Frank Mordaunt
Leon Delmar	Lester Wallack	McKee Rankin
Eugene	Chas. Wheatleigh	James Holland
Capt. Belmont	Levere	S. Marshall
Lieut. Mortier	Lascelles	William Dougan
Lieut. Lorielle	Tree	R. Murray
Mohammed	Dyott	D. H. Harkins
Ofi-an-Agan	Brougham	C. B. Bishop
Sultan	Bangs	J. J. Wallace
Ouglon	Chippendale	Frank Wright
Hassan	Young	C. G. Ray,
Mustapha	Jeffries	E. N. Thayer
Seyd	Parsloe	C. Green
Osman	Oliver	J. J. Enright
Mrs. McShake	Mrs. Vernon	Jean C. Walters
Blanche	Mary Gannon	Adele Waters
Amineh	Mrs. John Hoey	Isabel Morris
Gulnare	Miss Sloan	Alma S. Stanley

The house was again crowded, and it is a pleasure to say that at the California can be found the best people in San Francisco.

We, Us & Co. has closed its season at the Baldwin profitable both to the house and to Mestayer.

There is considerable regret that so sweet a contralto voice as that of Theresa Vaughan (Mestayer) is so seldom heard in San Francisco. The lady has charmed our people with her singing, and she should train for better and higher work than she has in We, Us & Co., as she is eminently qualified for it even now. Her fortune is in her voice.

This closes the supplementary season of the Baldwin. Next Monday, W. H. Gillette rents and begins a two or three weeks' season of The Private Secretary and The Professor.

The Nashville Students delighted multitudes at Woodward's Gardens Saturday and Sunday, in addition to which there was a very successful balloon ascension.

The Orchestral Union and Our Orchestra are two of our leading musical organizations. The former is led by Mr. Toepke and the latter by J. H. Rosewald. There has existed a growing desire among the members of each society for consolidation, the only obstacle being who shall be conductor. A current rumor says the whole matter was settled at a joint meeting held lately, and Mr. Rosewald was the lucky man, and will lead the future absorption to one distinct success at the New Alcazar.

Lost at Sea was well patronized at the Wigwam last week, and it now looks as if this is to become one more permanent place of amusement. Mr. Barrett says on his bills that his show and price, twenty-five cents, is far better than any "snivelling" play in town at seventy-five cents. Fanchon, this week; Rip Van Winkle to follow.

Charles R. Thorne's benefit at the Baldwin last night was not well attended. Managers Charles Hall, F. W. Stechhan, Al. Hayman, John P. Slocum, McKee Rankin, Jay Rial and E. D. Price were advertised to act as ushers; M. B. Curtis as door-keeper, and Mrs. M. B. Curtis as dispenser of floral souvenirs. Mr. Thorne and Mr. Wessells appeared in the confession and dagger scenes from The Wife. The two debutantes, Salina Estelle Cohen and Lizzie Vigoureux, enacted the balcony scene from Romeo and Juliet, and We, Us & Co. appeared in two acts.

Georgie Cayvan attended the Veteran opening last night at the California

The Crazy Patch opening found present the following professionals: Will Bishop and wife, Theo Roberts, Sam Mott, J. W. Summer and Marie Prescott.

Mr. Daly brings with him the following people: James Lewis, John Drew, Charles Leclercq, Frederick Bond, Otis Skinner, William Gilbert, E. P. Wilkes, Charles Fisher, Mrs. G. H. Gilbert, Ada Rehan, Edith Kingdon, Jean Cordon, Virginia Dreher, May Irwin and Agnes Perring; also John Moore, stage manager; J. K. Widmer, musical director, and Richard Dorney, business manager.

The first presentation will be Love on Crutches with all the co. in the cast but Miss Dreher, Miss Perring, Mr. LeClercq.

Our Chinese population is well represented at the panorama, "Battle of Waterloo." Not a day passes but that more or less of them are spectators of the great scene. Manager Pissos often wonders if they are entertained, as their countenances never change.

Mrs. McKeo Rankin will shortly appear with the California Theatre co.

We, Us & Co. has gone to housekeeping in a delightful way, having taken a furnished flat, when they will receive their friends during vacation in an entertaining way.

M. W. Tobin, who has acquitted himself well as the advance agent of Barry and Fay, will go ahead of We, Us & Co. when it starts East.

The Daly tickets are already in demand, as Manager Hall informs us several orders for the opening have already been received.

Mr. and Mrs. Mestayer will do Monterey and Los Angeles until the new home is entirely ready for occupancy.

It is said M. B. Curtis has purchased a $9,000 ruby of one of our leading jewelers.

Kate Castleton will be followed by Janauschek and Cold Day Get Left co. prior to the minstrel opening.

That Mr. Morris Peyser has been appointed treasurer at the California pleases me very much. Personally he is well liked and officially he will be faithful and able.

Barrett's Circus is now billed to appear here for ten days, July 30 to August 8, inclusive. The press agent is doing some good work with our dailies Besides Robinson and Stickney, Emma Lake and Viola Rivers are featured riders. The party plays Sacramento 14th and 15th, and Los Angeles August 26.

The decrease of interest among the skating-rinks is doubtless instrumental in filling our theatres. The houses all fared nicely last week. Yet there are many San Franciscans East and abroad, and our own watering-places are so full that they are disagreeable. Rinks are like cats, however—they die, but come to life again.

Harry F. Green, an ex-journalist, is in the city as the advance representative of the Madison Square co.

Leon and Cushman will visit 'Friscan friends a day or so en route to Australia, whither they sail 4th.

George Wessells and J. P. Rutledge are reported as having engaged a comb. for an interior tour.

By a letter from Charley Reed, the forthcoming Haverly Minstrel engagement will be played under the management of Al. Hayman, either at the Baldwin or at the California with Rankin and Rial.

Reed is to be a partner of Haverly in three permanent minstrel enterprises, one each at New York, Chicago and San Francisco.

Rufus Love reports satisfactory business for the Tivoli Juvenile Opera co., now playing in the interior.

The Baldwin season consisted of forty-five successive weeks. The entire receipts amounted to $230,085, or a weekly average of $5,113. The coming season will begin August 10. Manager Hayman will close every Summer in future. The profitable attractions were In the Ranks, the Wallack co., Called Back, Private Secretary, W. E. Sheridan, Emma Abbott Opera co., Shadows of a Great City, Victor Durand, Storm-Beaten, Wages of Sin, May Blossom, Fedora and We, Us & Co. Next season, Bartley Campbell's co., the Frank Sanger co., Genevieve Ward, Salvini, Clara Morris, Mary Anderson and Sara Bernhardt are among the more important engagements, with others now asking for dates and negotiating.

Manager Hayman's record is a proud one, and if our people do not fully appreciate it, it is because they have been too well treated.

John Russell is no longer manager of We, Us & Co. He has entered into a copartnership with Harry Phillips to manage Kate Castleton next year in the East It is said Mr. Russell is negotiating for Ezra Kendall or John A. Mackay as a member of the new organization Henry Johnson succeeds Russell as manager of We, Us & Co.

Barry and Fay appear this week in Oakland in Aristocracy.

M. B. Curtis and wife are visiting friends at Berkeley, Alameda County.

Ellie Wilton is here, and may appear shortly with the Rankin-Rial co. at the California Theatre, where The Cattle King, Brought to Justice and The King of Diamonds are being actively prepared.

The Baldwin season being ended, popular prices prevail in San Francisco, as it is the only house which maintains the old rates. The dime museum failures here are doubtless due in a great measure to the moderate prices charged at our theatres.

Another honor to Georgia Cayvan is that of the Citizens' Committee having extended to her an invitation to deliver the oration, July 4, on which date the Garfield monument will be unveiled at Golden Gate Park with ceremonious splendor. As the lady leaves to-day for New York the oration will come from some one else.

Some of the newspapers mention the word "alterations" in connection with Manager Hayman's contemplated improvements at the Baldwin. How delighted his patrons would be upon entering this otherwise beautiful theatre to find those eye-sore mezzanine box partitions removed. Some of Mr. Hayman's excellent attractions next season will create a demand for every inch of standing room, and that made available by the alteration would add at least $200 to the value of his house in additional nightly capacity.

Manager Al. Hayman's mother is his guest, and is frequently seen with her courtly son at other theatres than his own, as well as at various points which interest the stranger and the tourist.

Georgia Cayvan's stay at Sancelito created quite a sensation in the Pacific and San Francisco Yacht Clubs, each trying to outdo the other in doing honor to the lady. At a recent hop in the club-house she was a decided belle, and received more attention than any lady there, although much courtesy came from ladies themselves.

It is said of all the yachts in the clubs Miss Cayvan liked the *Rambler* best, and if this is true I commend her taste as I have partaken of the hospitality of those princes by yachtsmen, Charlie Eole and Billy Wilson. Their vessel is a gem, perfect in its appointments, even dainty in its furniture. Their viands and other good things are the best, while the *Rambler* is one of the fastest on the bay, and its owners are gentlemen.

Manager Hayman will christen the Athenæum, a new theatre, at Santa Rosa. He will present Michael Strogoff, Lights o' London and Monte Cristo, July 2, 3 and 4, and in the co. he takes appears the names of Joseph Grismer, Harry Mainhall, Phoebe Davis, Robert Eberle, E. J. Holden and Messrs. Wise and Fox. Barring that of Woodland the Athenæum is said to be the finest house in the interior.

Their friends are patiently awaiting the arrival of Charly Schroeder, Julia Stewart, Thomas Maguire and Eugene Neice from New York.

Will Bishop, baritone of the Standard Minstrels delighted the Dirigo boys Saturday evening at their magnificent club-rooms where the celebration of their first birthday occurred. For a one-year old this is the best conditioned club San Francisco has ever boasted.

The great Pavilion at Alameda, built by the South Pacific Coast Railroad, is completed. Ned Foster is proprietor and manager, while John Donnelly is director of amusements. The opening occurred last Sunday to a concourse of several thousand people and the S. P. R. R. is to be congratulated upon the sagacity of President Davis in conceiving and executing the plan by which its travel will be so largely increased.

Mrs. McKee Rankin has recovered sufficiently from her late illness to be out for a morning airing in Golden Gate Park, accompanied by her daughter. William Porter has succeeded Mr. Voegtlin as scenic artist at the California, and declared himself a master through his magnificent scenery prepared especially for The Veteran. It contributed largely toward delighting the first nighters last evening.

A prominent accident insurance company has gotten out an engraving of the Bartholdi Statue of Liberty over its advertisement, which is somewhat late to be original, as our plain comedian, Charlie Reed, did it several months ago, with a statue of himself in one of his character sketches substituted for that of the goddess.

Charles J. Haslam, manager with Gillette's Private Secretary and Professor co. arrives to-day. In business sagacity Charlie is the equal of any man in the profession, while morally he is away in advance of any one I have in mind, as he is entirely without the small vices, and I consider any man moral who is without small vices.

Music and Drama says: "Frank Mordaunt is dwindling away. Another effect of our glorious climate.—Phil Kirby talks of organizing a minstrel show for the interior.—Little Mac "overslept" himself and was left behind on Monday by the Barry and Fay co.—Jake Gottlob, the handsome treasurer of the Bush, was presented with a diamond collar-button yesterday by a lady friend.—McKee Rankin has trained down to slender proportions.—Owen Dale is absent from the city—gone fishing. Owen was always a good fisherman, especially for lines.—James Otis Barrows has received an offer to go with A Bunch of Keys next season.—J. J. Wallace will read the Declaration of Independence at Platt's Hall on the Fourth of July.—Ed. Price, of the California, has a young daughter that outweighs him. She brings the scales down at 146.—Charley Welles has received an offer from Charley Frohman. The offer is in abeyance, as Mr. Welles is not a practiced pedestrian.—W. H. Thompson has received an offer to join Aimee's co. for the coming season.—Harry Thompson will be a member of R. G. Marsh's Dramatic co.—John A. Stevens is now eager to manage another theatre in San Francisco.—Aimee refused to play last Saturday afternoon in Salt Lake, on account of the slim audience. There was just ninety people in the house. She played to a slim audience at night, and left the City of Saints in disgust."

CALIFORNIA.

SAN JOSE.

California Theatre (C. J. Martin, manager): June 15 Mlle. Aimee and co. gave Mam'zelle to a crowded house. Barry and Fay presented Irish Aristocracy and Dynamite to good audiences, June 22 and 23.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): There is lots of fun in A Cold Day, etc., and many points in it are calculated to set the gods in the loft wild with delight. However, the farce at times drags. It is in the hands of some good people. Frank Wills, although suffering severely from rheumatism, did some tip-top acting as Jule. Lydia Yearsans bears a resemblance to her sister Jennie, but she does not have as good an opportunity to show off her specialties as Jennie in A Parlor Match. Miss Lydia sings and dances with expression and grace. William Welch's makeup as Willie Green was very funny. The rest of the people did their parts well. Monday there was a large audience. After that the attendance was only fair. Pinafore and Chimes of Normandy will be the bill week of 6th. Prof. Broad has drilled the people a great deal, and it is thought they will come up to expectations. The Barlow-Wilson's Minstrels will give one performance on Saturday night, 11th. Frederick Warde week of 13th

Academy of Music (L. H. Phillips, manager): Amateur theatricals are in a very flourishing condition. We are likely to have a deluge of local entertainments this summer. Nevertheless, Denver contains talent of no mean order, as was recently demonstrated by the co. which gave us a dress rehearsal. The three performances were not as remunerative as they should have been. The cast, which was composed entirely of ladies, was superior in some respects to the previous one The singing received liberal encores, and justly, too. A Dress Rehearsal will be taken on the road. Week of 6th, will be put in around Cheyenne. Week of 13th Leadville circuit.

Small Talk: Hattie Schrater's concerts at the First Congregational Church received good patronage. The programme was artistically rendered. Already much has been said of Miss Schrater's voice. She is well known both here and in Brooklyn. Maud Orr, who has been studying in Germany, made her first appearance in public. Flowers were freely bestowed.—The Academy stock was idle week of June 29. Prof. Demarest is rehearsing a co. for light opera week of 6th. The revised Brittle Silver will be brought out, together with Pinafore.—The novel and healthful exercise of propelling one's body on rollers has been added to the numerous attractions out at the Exposition. Robert Buck played Joshua Whitcomb out there Sunday. The less said about the performance the better. Admission twenty-five cents.—Aimee played here twice within five weeks, which was the reason her last engagement was not as profitable as the first. The *Tribune-Republican* says her last appearance was on a guaranty. The same paper says that J. O. Barrows, her leading man, will star next season in The Professor. Also that Aimee will spend in Southern France the $15,000 she made out of last season's businesss—Manager Strakosch while here visited the young prodigy, Florence Molinelli, and pronounced her a young person of extraordiny genius. He thinks Miss Molinelli would make a splendid Juliet when she gets a little older. She is now only fifteen.—The usual good business is being done at California Hall.—The Tabor Grand is open all the year round. The bookings show some excellent attractions. Nothing was on the circuit week of 26th. The Cold Day co. plays it week of 6th.—Frank Wells and Perkins D. Fisher, of the Cold Day co., appeared here before in Fizz-Bang-Boom and in In the Ranks, respectively.—Charles Arnold remains here a month longer, when he rejoins his co.—Editorials like the following were frequent in the *Rocky Mountain News* during the Cold Day week: "It will be a cold day and a colder night when a feeble comedy co., that played to fifteen cents admission in a third-class Chicago theatre, and proposes to charge a dollar admission in Denver, wont get left." The people are "on to" the *News*, and put no credence in what it says about cos. playing at the Tabor.—The Denver Lodge of Elks met with a severe loss by fire recently. A Dress Rehearsal will be repeated for its benefit.—Three performances were given by Robinson's Circus on the Fourth.—Your correspondent is about to start for a two weeks' trip through the East. Cleveland is as far Eastward as he will probably get.

CONNECTICUT.

DANBURY

Opera House (C. L. Taylor, manager): A Russian Honeymoon was presented to a small but well-pleased audience 2d. The co. included Charles Tingay, Louis Grissell, Marion Cook, Mabel Renfrew and others. Buffalo Bill's Wild West, 14th.

Itom: The suit of Welford Taylor against Oliver Byron, of which I wrote recently, was decided last week. Mr. Taylor is to receive one dollar damages and pay the costs of court. This, considering that Mr. Taylor sued for $1,000, tickles Mr. Byron's friends mightily.

WILLIMANTIC.

The Dr. Carver Wild West comb. gave an exhibition on the Fair Grounds Saturday, 4th. Attendance about 4,000, and all are loud in praise of the many interesting and daring feats performed. Of course the shooting by Dr. Carver was the feature of the afternoon, but each member of the party became an object of attention. The co. was delayed in leaving Norwich for this place by an attachment in behalf of Buffalo Bull (W. F. Cody), who sues for infringement of rights and defamation of character. The latter in an alleged scurrilous handbill circulated in New Haven last week. A writ of replevin was, however, obtained and the exhibition here was not delayed. Immediately afterward another paper was served by Sheriff Osgood on the person of Dr. Carver, who is still in charge of the officer awaiting bail of $16,000, which is expected from New Haven. In case of its failure to arrive, it is said, the Doctor will be required to go to the county jail. There is bad blood between these rival exponents of Western life, and at this writing the finale cannot be foreseen.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Packed houses was the rule last week to see La Perichole. Why, I don't know. The singing was nothing to speak of, and the performance, though naughty, was certainly not nice. Respectable people went into ecstasy, however. This week, Billee Taylor, by the home co. Next week, Iolanthe.

The Mexican Typical Orchestra appears at Ford's 12th.

Work on the new National is progressing rapidly. It is expected to be ready for the opening Oct. 1. Rhea will be the attraction, I hear.

There are rumors of a benefit performance to be given Harold Fosberg about the 15th.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The Ford Dramatic Association produced Lost in London, 1st, to a packed house. The play is an old one, but was never played here before. Frank Readick a popular young actor, sustained the principal character. As Job Armroyd, of the Bleakmore mine, he interpreted the honest, sturdy collier's part in a highly satisfactory manner. Always deliberate in utterance, his feelings were quicker than his words. The curtain rose on his cottage, with his wife Nellie busy in preparing a frugal meal. Job enters a few minutes later, eats and departs for the mine with his comrades. Conscious of her weakness, this wife, who has already felt the blandishments of Gilbert Featherstone, the owner of the mine, is rebuked by her own conscience and entreats him not to leave. Augusta Chambers was a sad, repentant Nellie Armroyd, without affection for her master and lover, Featherstone. James Neill, as Featherstone, had little to do in the play, but did it well. When the time comes for him to elope with Job's beautiful wife, Nellie, she shrinks from the venture and he has to drag her away. Why she leaves him when she is so much attached to her husband does not appear. The omission, however, is a fault of the author. The most plausible supposition is that she is allured by her tempter's wealth. Armroyd learns of his wife's unfaithfulness while at work in the mine. The news is broken to him by Tiddy, one of the country lasses. It is a hard blow, and seems so improb-

able to him that at first he discredits it. Tiddy goes to London for employment, and there discovers in her mistress her former friend Nellie. The latter, since leaving the rugged, poverty-blasted mining country, has become a part of London's fashionable society. She does not forget, though, her husband, whom she feels still loves her. The closing scene of the fourth act is the strongest in the piece. Job confronts his wife outside her palatial home, and in the presence of friends and Featherstone, she swoons at his feet. The effect was quite touching, and was enthusiastically applauded. The parting between husband and wife in the last act was almost equally emotional, and was happily carried through by both. Armroyd resists the impulse to slay the destroyer of his happiness. The audience was quite enthusiastic over the play.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): After many days, Kittie Rhoades and her All Star co. put in their appearance June 30, and essayed Camille, with Miss Rhoades in the title role. I saw one act—that was enough. On Wednesday evening Cranks was presented. This was worse than Camille. Miss Rhoades is a rather clever soubrette, but outside of herself there is not a member of the co. who understands the first principles of elocution. The co. has left the town, as Manager Cohen declined to let the manager put on copyrighted dramas, notably M'liss.

ILLINOIS.

ROCKFORD.

Stuart's Theatre co., week of June 29, have been playing to fair business, the admission being ten, fifteen and twenty cents. Barlow-Wilson Minstrels, 17th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Maude Atkinson and supporting co. played the whole of last week, presenting East Lynne, Fate, French Spy, Queen's Evidence and Fanchon to good business. Ten, fifteen and twenty-five cents admission. Haverly's Minstrels were here afternoon and evening of 4th to good business.

Item: A very weak variety organization, playing A Double Wedding, began a week's engagement at Oak Ridge Park June 29.

PEORIA.

Grand Opera House (Lem. H. Wiley, manager): Haverly's Minstrels will play a return engagement 20th.

Stranded Co.: The engagement of the Ethel Tucker co. at the Standard Theatre was a rather checkered affair. The troupe began the week by giving two or three acceptable performances, but it seems the manager was a week behind in the payment of salaries on arrival here. When the middle of the week came the actors demanded their back pay, and he was unable to comply with their demands. The result was that there was no performance Thursday evening, and on Friday Mr. Nelson, the leading man, and Mr. and Mrs. Kendall and one or two others left the co., thus seriously crippling it. But it was decided to go on and give a performance Friday night. The result was not a very gratifying success. When Saturday came Mr. Edings, the manager, and Miss Tucker abruptly left the city, going westward in the afternoon. If Ethel Tucker plays any more this season it will evidently be with entirely different support from that which she brought to this city. Tho co. had been several months on the road, playing at panic prices.

Item: The Standard Theatre is now being used as a dime museum with fair success. Low prices was a failure.

INDIANA.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): George Castle's Celebrities appeared to small houses 3d, 4th, which, by the way, seems to be the fate of every attraction at this house in these days. But whether it is the attractions we have or the lateness of the season, I cannot say. At all events, our manager would receive heartfelt thanks for a really good attraction. Lafayette appreciates anything of that sort exceedingly.

IOWA.

KEOKUK.

Gibbon Opera House (L. M. Boyer, manager): The Acme Dramatic co., in its second week, has been playing to large houses notwithstanding the insufferable hot weather we have been having. Manager Bayer has every reason to be gratified with the result. Josie Crocker, 6th, week.

Arena: Burr Robbins' Circus will pitch tents 13th. First of this season. Will no doubt draw largely.

WASHINGTON.

The foundations of the new Graham Opera House House were laid last week. The house will be 66x90 feet. It is hoped that it will be finished in December.

Arena: Burr Robbins' Circus is billed for 11th. Adam Forepaugh is expected August 17.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Buchanan Dramatic co., June 30, for a five days' stay, so far has been greeted by good business. Ten to twenty cents' admission. The first night Fanchon was presented, with Kittie Rober in the leading role. The role was admirably played. On the 1st Our Bachelors was presented. The audience was well pleased with the performance, and showed their complete satisfaction in liberal applause. Between the acts Mr. Buchanan rendered some very choice violin solos. The co. has a fine band and orchestra.

CLINTON.

Music Hall (Tate and Fluke, managers): Blind Boone, June 30 and 1st, to fair business and well-pleased audiences. Silver King, 6th, at seventy-five, fifty and thirty-five cents.

Davis' Opera House (E. M. Davis, proprietor): Hyers Sisters, June 29 and 30, to less than expenses, in The Blackville Twins and Out of Bondage. They seem to have some difficulty in holding an audience, though their voices are good. Miln and the Burlington Opera troupe (English) are booked.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Acme Dime Comedy co. opened June 29 for one week to fair business at low prices. The Blind Boone co. 31st, and August 1 and 2.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): June 29, ever welcome, jolly Harry Webber opened for a week's rendition of his popular plays, Bessie's Burglar and Blunders, being announced for the opening night, to be followed by the ever popular Nip and Tuck (which is now inseparably connected with Harry Webber as the creator of the chief role in this country). The rest of the engagement will be filled in by The Thunderbolt, Success, Seeing the Editor and Painting the Town, pieces comparatively new to the public, but which cannot but become popular in Mr. Webber's hands. Week of 6th we are promised the Arion Swiss Bell-Ringers and Novelty Troupe, which will be a welcome change in our amusement line, as no entertainment of this character has visited our city for some time. The cool, pleasant weather which has been the rule this Spring has contributed not a little to the success of the entertainments at Crawford's during the past month, and demonstrates the fact that Mr. Crawford is not only one of the shrewdest caterers to the amusement public in the West, but, better still, is a lucky man in all his enterprises. It was a fortunate day for all concerned when he secured an interest in the Grand, and I predict that if he and Mr. Updegraff are allowed prompt and full control, so that those attractions which are in greatest demand can be booked before their time is all filled, we shall not only be entertained with the cream of the best amusement enterprises, but the Grand will coin money for all concerned. Mark the prediction.

ATCHISON.

Price's Opera House (Will Campbell, manager): The Arion Bell-Ringers occupied the house all last week, playing to crowds at ten, fifteen and twenty-five cents. The entertainment was very pleasing.

WICHITA.

Turner's Opera House (J. A. Simons, manager): Uncle Tom's Cabin, June 26 and 27; The Factory Girl, 29th and 30th, and Oliver Twist, 1st and 2d, have been produced by the stock co. on the dates given above. J. A. Simon's Fagin is certainly a finished piece of acting, and he received liberal applause for his efforts. J. Hay Crosser as Bill Sikes and Mrs. J. A. Simons as Nancy Sikes acquitted themselves in a praiseworthy manner, and the rest of the co. gave good support.

Item: The Bijou has been closed for a week, the co. in the me antime doing the adjoining towns.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): Chambers and Rosenberger's Bijou Theatre co. in Hazel Kirke and East Lynne, June 29 and 30, to fair business. The members of the co. are becoming very popular here. Messrs. Chambers and Rosenberger are enterprising managers. They will return in two weeks.

Items: Manager Wright is now in New York booking attractions for his Skating Rink Theatre. During Mr. Wright's absence the house is in charge of your humble servant.—The orchestra of the Bijou was the best we have had in many a day.—Our new opera house will be a daisy.

KENTUCKY.

LOUISVILLE.

Led Astray and Lost in London were fairly well given at the Museum, during the week of June 29, to the steady good business which seems to belong to the house. It does not matter what the season or the attraction may be, crowded houses are the rule. Edwin Browne in Good as Gold, 6th.

The doors of the New Grand were reopened for a week by Kersands' Minstrels. A good programme was offered, headed by the popular and large-mouthed Billy. Business was only fair, due in part to the oppressive heat and the strong counter out-of-door attractions. McIntosh fairly shared the honors with Billy on the opposite end in the first-part. The singing was good and the afterpiece new, spirited and amusing.

Matinees drew well at both houses on the Glorious Fourth.

Marc Klaw has gone to the mountains to recuperate.

The steady good business at the Grand Central continues. A good variety bill is given.

The three performances given by the Mahn Opera co. at Phœnix Hill Park were well attended. Harry Rattenberry, of the co., is favorably remembered for good work when here with Carleton in the Winter.

The Bandmann co. closed season here. Mr. Bandmann and Miss Beaudet will spend the remainder of the Summer in the West.

The Press Club Concert, shortly to be given, will be a big event. An extensive bill will be offered.

Gene Elrod, of Macauley's is doing the race circuit. His friends are as the leaves of the forest—countless.

It seems hard to get the Louisville ticket-handlers away from the pasteboards. George Bailey does the box-office act at the Baseball Park. Johnson, of the Grand, is a collector at the same place. And not long since clever old Buck McKinney was seen taking roller coaster tickets, with his usual airy grace, at the Masonic Jubilee Picnic.

MAINE.

BANGOR.

Opera House (F. A. Owen, manager): The Bennett and Moulton Opera co. has just closed a successful season of forty-four weeks. The co. will be entirely reorganized next season, with an increase in numbers, playing forty people instead of twenty-five. The principal characters will be strengthened with some first-class talent. Moulton and Baker, the proprietors and managers of this co., promise us something very much better the coming season and a change in repertoire, adding several well-known operas, such as The Grand Duchess. The costumes will be new and attractive. Edwin Hildreth will act as press agent the coming season.

Barnum drew crowds, 3d. Fully 12,000 attended the afternoon performance, but not as many in the evening. The street show was not as good as most of us expected. The hippodrome was fine, but the ring performance was quite stale.

One of the circus trains met with an accident on the way from Ellsworth, causing injury to three men and the death of a horse.

MASSACHUSETTS.

WORCESTER.

Bigelow's Garden; Earl E. Dawn's comedy, The Private Tutor, under the management of Harry Neagle, has been the attraction for the past week. Business has bean very fair. The co. is a very good one, and their rendition is equally as good as was that of the Madison Square, if not a little better, your Providence corespondent to the contrary notwithstanding. R. E. Graham, in Brother Max, is the attraction for this week.

Worcester Theatre: The alterations on this house are fairly under way, and its numerous patrons will scarcely recognize it when the doors are re-opened for the season of 1885-86. Manager Wilkinson is personally directing the work, and as he has had unlimited license given him regarding the operations, he will surprise his friends with the result. The lobby, which has heretofore been quite small, will be enlarged, and the main staircases, right and left, will be increased in width two feet, making the exit and entrance all that could be desired. The patrons of the gallery, who have always used the main entrance, will have a seperate entrance and exit. They will also be served from a seperate ticket department. Manager Wilkinson's private office will be moved to the front of the house, with an entrance on Exchange street, with a door leading to the lobby, and also a door communicating with the treasurer's office in the rear. The room formerly occupied as the manager's office will be fitted up in good shape for a gentlemen's smoking-room. The room across the lobby from this will be fitted up as a department for use of lady patrons. Leading from it will be a toilet-room. These departments will be furnished with the finest of carpets, furniture, bric-a brac, etc. In the centre of the lobby, facing the main entrance, will be placed the fountain and directly over it an arc light. The main body of the house is being entirely remodeled and will be frescoed from dome to floor. The dressing rooms are being overhauled and some new ones added. New carpets, steam, set wash-bowls, with running water, mirrors, etc., will make them all comfortable. Manager Wilkinson, being an old actor, fully understands how actors and actresses have been imposed on in this respect and he intends that, in his house at least, they shall be comfortable. The stage is being entirely remodeled, including a new floor, new carpets, new furniture and the entire repainting of the scenery. The latter part of the work is under the direction of J. S. Getz, the scenic artist from the Boston Theatre. The question of a new drop is being considered, and, I trust, favorably, as it would be a great pity to fit up a house in such fine style and leave, so to speak, the old front door hanging. The house will be ready to open by the last week in August, if perseverance and hard work can do it. Much praise is due Manager Wilkinson and the new proprietors, and they will receive it in the shape of increased attendance during the coming season.

LYNN.

Music Hall (James F. Rock, manager): The High School graduation exercises, June 29, were of the usual high order, and the Hall was packed to suffocation. Painters and carpenters will begin work on the Hall this week. No extensive repairs will be made, however, as the idea of remodelling has been abandoned.

Items: I forgot to mention in my last letter that Linda Jeal fell from her horse at Barnum's show. The lady pluckily finished her act, which led me to believe she was not seriously hurt. I have learned since that her injuries caused her absence from the ring nearly a week.—Manager Rock is engaged in sketching out of town.—Over six thousand children attended the entertainments on the glorious Fourth at the Coliseum.—Nellie Miles, late of the Adamless Eden co., and Gertie Lufkin, a young cornetist of this city, assisted at the entertainments.—Mrs. Hillman and her two little daughters, supported by a co. of more or less importance, will open in the chestnut repertoire at Yarmouth, N. S., 9th.—Harry Pike is much improved in health.

LOWELL.

People's Theatre (H. E. Webster, proprietor): Corinne played to large and fashionable audiences last week, giving a sacred concert, 5th, after which she was dined by several prominent society people here. Frank Hayden sang the opposite roles and was in excellent voice. The theatre will be closed this week.

Items: Maude Forrester had very light houses 3d and 4th at Music Hall.—The Mirror is on file at the Merrimack House.—Corinne opens a six week's engagement at the Bijou, Boston, 20th.—Frank Hayden was the guest of the Wednesday Club during his stay here, and was also entertained by the Belles, at which he favored the co. with several vocal selections.—Gertrude Franklin is in town for a few days.—Jerry Cohan and wife, who have been resting here for the past few weeks, leave for New York Wednesday.—Dr. Carver's Wild West, 9th and 10th.

MICHIGAN.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Tavernier Dramatic co. closed a two weeks' engagement 4th, with increased business every night since the opening. On several nights last week standing-room only was to be obtained. A very good entertainment is given at the price (ten and twenty cents). Friday night Miss Van Courtland took a benefit, appearing as Stephania in Forget-Me-Not. On the 4th Under the Gaslight was given. This co. has been playing copyrighted dramas right and left, and I cannot understand why they are not stopped.

Leigh Lynch and sister arrived here from Grand Rapids Thursday night. He does not feel kindly toward Tavernier for playing Hazel Kirke here on last Monday night. His sister, Dolly Lynch, left for New York this A. M.

A private letter from M. W. Tobin states that Barry and Fay will possibly play here August 3 and get to New York 7th.

The stage of the new Assembly Hall is being rapidly put in, but the date of opening is not yet announced—possibly about Sept. 1.

Mrs. Leigh Lynch (Annie Berger) played to a large audience June 29, for the benefit of our Young Men's Association.

MANISTEE.

Nothing this week until Friday when Blanche Curtiss will, according to her advertised extracts from The Mirror, dazzle the Manistee theatre-goers with her marvellous beauty. Owen Fawcett, 8th, 9th; Power of Money, 17th, 28th; Skipped by the Light of the Moon, August 29; Peck's Bad Boy, Sept. 5; Timbuctoo Minstrels, 11th; Jolly Pathfinders, Oct. 6.

The W. C. T. U., of Manistee, in secret conclave assembled, have solemnly enacted and decreed that hereafter the representatives of the several dramatic papers shall be admitted to entertainments given under their auspices.

LANSING.

On June 27 the great and only Forepaugh to a large crowd in the afternoon and a moderate one at night. A railway accident delayed the arrival of the train so long that the street parade was somewhat incomplete and hurried. The circus embraces a large number of novelties, and the programme was a dazzling succession of marvelous performances, three at a time.

Opera House (M. J. Buck, manager): Amateurs of the city, 3d, presented an original dramatization of the mythological story of Pandora. Full house. The costuming, setting and acting of the piece were remarkably good.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Grau's New York Opera House co., week of June 29, presenting The Queen's Lace Handkerchief and La Mascotte. The co. includes some very capable people, and a number of fresh young voices, rendering the opera in good style. Alice Hosmer and Helene Cooper are good vocalists, attractive and pleasing, rendering their several roles admirably. They met with great favor. Billie Wilson and Annie Figman are charming. Max Figman, H. H. Waldo, Warren W. Ashley, Charles Haywood and Harry Howard sustained their roles in a commendable manner. Lizzie Gonzalis has been quite ill the past week and unable to appear. The chorus did good work. The co. opened to a good house and the performance took well, yet the attendance throughout the week has not been as large as the merit of the co. really deserves. It is hard to draw an audience indoors while the weather is so remarkably fine and exhilarating outdoors.

Item: I wish to mention a noticeable feature in connection with the Haverly Minstrel co., here last week. A very commendable scheme was inaugurated and sustained by the gentlemanly stage manager, James Gorman. It is a temperance society, in which a great portion of the co. have become interested. It not only enables many of the boys, who previously could not save a dollar, to send a good part of their salaries to their families, but insures a really neat, clean performance, devoid of many objectionable features and coarse remarks, noticeably resulting in a much larger attendance of ladies than we have before seen at a minstrel performance. A good move in the right direction.

STILLWATER.

Grand Opera House (F. W. Durant, manager): The only attraction last week was the Lisle Comedy co., 4th, in a military drama entitled The Spy of Vicksburg.

NEW JERSEY.

JERSEY CITY.

Both the Academy of Music and Washburn's are closed until September. A number of improvements are to be made in the latter house.

Manager Henderson has already booked a number of strong attractions for the Academy.

Harry M. Hyams, business manager of the Academy of Music, and his family have gone to the Catskills for the Summer. His benefit last week "panned out" quite handsomely.

W. J. Shea opens in Brooklyn, 27th, in Jesse James. He would have preferred to remain at Washburn's, but Manager Washburn thought it better to close the house during the heated term.

NEWARK.

Grand Opera House (Leonard Gray, manager): The California Minstrels have appeared here during the week with very great success. The show is a good one, and the great gallery has been packed nightly. The co. has been re-engaged for another week, and considerable additions will be made in the programme.

Newark Opera House (Fred Waldmann, manager): The Bag of Flour, which is a deliberate steal from The Corner Grocery, opened on June 29, under the management of Favor and Healey, but was stopped by an injunction from Dan Sully on Thursday. On the 4th a very poor variety show failed to draw good houses. The theatre is now closed for the season.

Summer Pavilion Theatre (H. C. Danforth, manager): Blaisdell's Opera and Comedy co., with the original Swiss Bell-Ringers, drew good houses all last week. Maud Beverley has proved a great attraction, her sweet singing being much applauded. This week Connors and Collins' Celebrities will be the attraction.

TRENTON.

Taylor Opera House (John Taylor, manager): W. C. Coup's Equescurriculum, 2d to 4th. The entertainment given by the trained horses was fair. Denver, the clown mule, captured the audience.

NEW YORK.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The Wiley-Golden co. appeared in The Mascotte, June 29, 30 and July 1, and in Estrella, 2d, 3d and 4th, to very fair audiences. The co. is quite evenly balanced and gave good satisfaction. Miss Wiley and Mr. Golden are particularly noticeable for their good work, and C. F. Lang is deserving of praise. The same co. occupies the house the present week, and will present The Bohemian Girl and Olivette each three nights.

A sensation was created in dramatic circles last week by the arrest of W. A. Wood, treasurer of the Academy. It is claimed by the management of the house that Mr. Wood cannot account for a shortage of several hundred dollars. On the other hand, Mr. Wood is emphatic in his denial of the charge, and says he will prove his innocence at the proper time. In the meantime, awaiting an examination, Mr. Wood is out on bail.

The present week closes the season at the Academy, which has been very successful, the venture of low prices realizing far better results than the managers anticipated. During the time the house is closed it will be thoroughly overhauled. New scenery, properties, stage, etc., will be put in, also, another gallery will be added, thus making the Academy the largest as well as the handsomest place of amusement in the city.

J. E. McGregor, late with Baker and Farron, has been secured by T. W. Keene for the coming season. Mr. McGregor's little daughter, Ella, will also be a member of the co. She is a most gifted child artiste.

C. O. Tennis, the genial representative of the Wiley-Golden troupe, is making hosts of friends in this city.

Cole's Circus gave an excellent performance to large audiences 1st. Van Amburgh's and Barnum's shows are extensively billed for appearance soon.

Frank Edwards, the popular press agent of the Academy, has been retained by the management. Mr. Edwards always greets The Mirror man with one of his bewitching smiles, and gives him to understand that "there is nothing too rich for our blood."

One of the most agreeable features of the Academy during the past season has been the enjoyable music of the fine orchestra, under the guidance of Prof. H. D. Morgan, and Messrs. Jacob and Proctor have wisely secured his services for the coming season.

The Casino is being overhauled, scenery repainted, and gallery extended and everything gotten in readiness for the Fall opening, when Manager Bussy expects to make things lively in his Eastside family resort.

Everything is quiet at the Grand, but Manager Lehnen will soon stir around and get his house in shipshape.

BUFFALO.

Court Street Theatre (J. M. Hill, manager): The Holman Opera co. began a two weeks' engagement June 24. Light operas have been given to from fair to large audiences. Three Too Many proves the most attractive, probably from its being something new. We have had The Mascotte and Olivette for a month or two at one house or another. Frank D. Nelson (a Buffalo boy) is with the co., and receives a good deal of applause from his many friends. I only saw The Mascotte, in which he filled Prince Lorenzo's part admirably, both singing and acting it well. The other soloists are acceptable, though the chorus needs strengthening. They continue this week with The Bohemian Girl, Three Too Many, and a new comic opera with a very ancient name—Uncle Tom's Cabin.

The Thomas concerts at the Armory Building, June 29 and 30, drew large audiences, but will not swell the Music Hall Building Fund very much. The expenses sum up largely.

Cole's Circus, Monday, June 29, was well patronized, the evening audience filling the tent.

At the museum the All Star Dramatic co. had large houses week of June 29. They remain this week. Led Astray is the bill.

Mrs. E. T. Goodrich's benefit at the Academy of Music, 1st, was poorly patronized. The same co. tried to make a dollar on the Fourth, but were not successful. The weather was too perfect outside for people to care about going into a hot theatre to see Under the Gaslight.

ALBANY.

Pavilion (Jacobs and Proctor, managers): Bubbles, a musical comedy, was seen here for the first time last week. Its merits as an amusement medium are not any too pronounced; neither was the cast in respect to ability. Good houses were the rule, and from the standpoint of the audience the piece was successful. The present week brings Rooms for Rent, with Newton Beers as the star.

Van Amburgh's Circus was with us on Monday and Tuesday of last week, and drew large audiences. Show fair.

W. H. Paddock, for some time with Jacobs and Proctor as press agent, has abandoned the theatrical business and accepted a position as commercial reporter on the Albany *Argus*.

Lottie Watson, the woman of the iron jaw, whose misfortune was mentioned in the telegraphic column of The Mirror last week, is doing as well as could be expected. Careful examination failed to find any evidences of internal injury, as was at first feared, and her injuries are confined to the face and head. The former is badly cut and bruised and several teeth are gone. She is still in the city, and under the doctor's care.

Private information comes that Conductor Towle and Edith Jenesse have left the Wiley Opera co.

HARLEM.

Pavilion (W. C. Cameron, manager): Jerome's Brilliants closed a week of good business 4th. The Comedy Four opened 6th, for a week, to probably the largest house this season. Besides the principals, Murphy and Mack and Shannon and Emerson, the co. includes Fitz and Webster, Cooper and Lovely, Georgie Marsh and Professor T. A. Kennedy, psychologist. The latter's feats of mesmerism are either truly wonderful or very fraudulent—opinions being about equally divided on this question. If it is a hoax, it is one of the best ever carried out. Murphy and Mack's sketch, Murphy's Dream, created a good deal of merriment. Manager Cameron has the San Francisco Minstrels booked for next week. This was originally Dan'l Sully's date, but that comedian cancelled.

Items: The season at the Pavilion closes in September, when the tent will be stowed away until the Summer of '86. At its close Manager Cameron will take out on the road J. J. Dowling and Sadie Hassan in Nobody's Claim. The time is all booked. He opens with them in New England, and strikes the People's, New York, some time in the early part of October. Joseph Alexander, the indefatigable advertising agent, will probably go in advance of the co.—Jerome's Brilliants closed the season 4th.—The Swedish singing societies held their "Gesangsfest" at Riverview Park 4th. The capacious auditorium was crowded. At the invitation of Manager Levi, the Swedish Minister participated. The genial Levi, by the way, contemplates drawing the masses this Summer by putting on some novel attractions. He is a manager of long standing. Last Sunday's sacred concert was largely patronized.—Meehan and Wilson have pitched a tent at the corner of Fifty-sixth street and Eighth avenue, and are giving performances at panic prices.

Obituary: On Wednesday, July 1, at 6 P.M., after a long and painful illness, Mme. Sophia Altschul, *nee* Sulzer, passed quietly away. The deceased was a songstress of the old Viennese school. Her father, Professor Sulzer, of Vienna, the composer of the "Chir Zion" series of chants and symphonies, was at one time acknowledged to be the greatest living exponent of Schubert. Henrietta Sulzer, erst of the Königliches Hof-Opera Haus, Vienna, was a mezzo-soprano of high degree, being under royal patronage during her entire stage career. She was the aunt of Sidney Herbert, of the London theatres, late with Mrs. Langtry, a rising young juvenile man. He attended the funeral. Another sister, Mme. Marie de Belart, with her husband, created a furore in London at the Theatre Royal and Drury Lane in 1845, when they revolutionized the operatic stage in that city. A family of seven remain to mourn the loss of a mother and wife, who was at once a solicitous parent, a noble consort and a stellar light in the firmament of harmony and melody. Her six children, from Isadore, the youngest, to Joseph, the eldest, are musicians of more than ordinary ability, the latter having already several compositions published. The deceased did the chorus coaching for the original production of Pinafore. Since her retirement to private life she had thrown her soul into the musical cultivation of her family. The obsequies occurred on Friday morning, and the funeral cortege was made up of hosts of friends and sympathizers of the grief-stricken household. Knowing, as I do, the martyr-like patience with which Mme. Altschul bore up during the last stages of her malady, and the fortitude and mental strength that sustained her in the face of one of the most painful surgical operations known to scientific surgery, I gratefully exclaim—*Requiescat in Pace.*

ALBION.

W. W. Cole's Circus gave a good entertainment June 30 to a fairly large crowd. The ring performance was especially good and satisfaction was generally expressed. The courtesy of Press Agent A. E. Richards is acknowledged.

AUBURN.

People's Museum: A good company did a big business throughout last week.

Arena: Coles' Circus, 2d, gave two first-class entertainments to two of the smallest audiences ever seen under canvas here. Cause—rain.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): The Standard Dramatic co. began a two weeks' engagement 6th. Panic prices.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): The season at this house has closed. The lease under which Messrs. Wagner and Reis hold has been extended and Acting Manager Bird promises some rare attractions another year.

Arena: Pullman, Dingess and co. came 3d to good houses. The concern is small—in harmony with the low price of admission—but gives an excellent show, every act being novel and entertaining to a high degree. Genial Harry Pullman says, "Give my regards to The Mirror—the cleanest paper going."

Items: The Burtons (*pere et fils*) gymnasts, quitted the Pullman show without notice Thursday evening. They held no claim against the co. Another temperance lecture: Whiskey did it. Dell Porter, who has been with Hill's Dramatic co., has returned.

CANANDAIGUA.

McKechnie Opera House (S. C. McKechnie, manager): Hill's Theatre co. played to fair houses last week. Coming: Grace Emmett's Sketch Club, week of 6th.

Arena: Van Amburgh's Circus, 24th.

ELMIRA.

Mascotte Academy (H. F. Curtis, manager): The Standard Dramatic co. closed a prosperous two weeks engagement 4th. The company has an extensive repertoire and gave excellent performances. Although it plays at museum prices still the company is composed of clever players, including Mr. and Mrs. S. K. Chester, B. F. Horning, Walter Standish, Fenwick Armstrong, Gra J. Henderson, Phoss McAllister, Gertie Blanchard and Annie Standish. Miaco H. D. co., 6th, week.

OSWEGO.

John R. Pierce, for a number of years business manager of the Academy of Music in this city, has succeeded in leasing that house from the D. L. & W. R. R. Co., and will manage it himself the coming season. Mr. Price is very popular with the lovers of amusement here, and will undoubtedly do a fine business, as he has succeeded already in booking a number of first-class attractions.

The Fisks Jubilee Singers stayed over 2d and gave one of their fine concerts to a large house. They were en route to the Thousand Islands.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): The Standard Comedy co., under the management of Messrs. McElreth and Hudson, have filled an engagement of one week to very good business at twenty-five and thirty-five cents admission. The following were the plays: Monday, Kathleen Mavourneen; Tuesday, The Two Orphans; Wednesday, Ten Nights in a Bar-room; Thursday, Divorce; Friday, My Partner; Saturday, Black Diamonds.

OHIO.

DAYTON.

Memorial Hall, Soldiers' Home (Samuel Henderson, manager): The attendance here during the past week was exceedingly large. It has been gradually on the increase since the opening night, and to one who is so unfortunate as to reach the last "dummy" the most conspicuous article on entering is the sign, "standing-room only." Although agreeable to the management it is quite the reverse to a weary visitor. The Home co. presented Thirty for the first time at this theatre, Robertson's old comedy, School, to a large and highly pleased audience. The comedy was quite a relief to the emotional plays that have been given during the past two weeks, and was greatly enjoyed. There is little in the play, nevertheless it affords ample opportunity to all who care to take liberties with the text, and introduce puns (not chestnuts). During the evening Louise Balfe rendered "See-Saw," assisted by Augusta Van Doren, Ida Ward, Lillie Ward and Anna Crossman. To state that the song received a triple encore will, I think, be a criterion as to the nature of its reception. On the 4th a double bill was given. The military drama, Ours, was repeated in the afternoon, and in the evening The Sea of Ice to the largest audience of the season. C. F. Huebner, as the Marquis Del Monte, surpassed the most sanguine expectations of his many admirers. In the part the sympathies of the audience are against him throughout the play, and if one receives the slightest applause he certainly does more than justice to it. If there is anything that arouses the admiration of an audience it is self-sacrafice, and that is just what the part is not composed of. Mr. Huebner has a loud, clear and distinct delivery, and his enunciation is always audible in every part of the theatre. Henrietta Crossman delightfully enacted the roles of Louise and Orgarita. A prettier picture than Miss Crossman as the Indian girl has seldom been seen here, the portraiture was, indeed, a charming one, and I think a repetition would be greatly enjoyed. Johnny Ward as Barabas was at home, and kept the audience in a continuous uproar. Raymond Holmes was a little out of his "meridian" as Jean Medoc. He had little to do, but did it well. The other characters were capably interpreted. The play was beautifully mounted, each scene being greeted with applause.

Manager Larry H. Reist is piloting the Calef co. through Southern Ohio for several weeks.

The members of the Home co. and Home Band occasionally meet in the Diamond for a friendly game of ball. The teams are styled Bandmen and Profesh. The result of the last game is as yet unknown. The scorer has been busy for two days adding up the runs.

J. H. Crossman, father of Henrietta and Anna, of The Home co., is visiting here.

The attaches of the Grand will benefit this month.

The Great Western Band gives a concert at Werdner's Opera House 5th.

H. J. Benjamine, leader of the Home orchestra, favored his patrons with all the national airs on the Fourth.

The change of mail trains caused the non-appearance of last week's letter. I now have the time-card in my hat.

COLUMBUS.

Grand Opera House (Miller and Okey, managers): Camille and Kathleen Mavourneen filled the house at every performance last week. Both plays were nicely staged and well acted. This week Oliver Twist, with a strong cast and special scenery.

Hessennauer's Summer Theatre: The stock co. and Bavarian Singers draw large crowds every evening. The Marine Hospital and A [illegible] the farces this week.

Park Rink: The Mexican [illegible] eighty pieces, will give three concerts [illegible] thousand chairs have been placed [illegible] face, and the building is handsomely [illegible] Fourteenth Regiment, will be the [illegible]

Lincoln S. Wagenhals, of the Lyceum [illegible] for the Summer. He expects to [illegible] season.

Ed. C. Staley, formerly of The Mirror, [illegible] ing visit here last week.

F. E. Hamilton was here Thursday [illegible] Mexican Band.

The New York Orchestra and Helene Duvall are [illegible] attractions at Schneider's Garden.

Wallace Black leaves next week to join McNish, [illegible] vin and Johnson's Minstrels.

The Honeymoon and Lady Audley's Secret will [illegible] put on at the Grand next week.

CANTON.

Schaefer's Opera House (Louis Schaefer, [illegible]): The Euclid Avenue Theatre co., under the [illegible] ment of Messrs. Snadey and Richardson, has just [illegible] a very successful week, presenting The Danites, Bachelors, American Born, Tate and Phil S. Greiner's version of the Bad Boy. Large audiences entire week; on three occasions the house was crowded. It is undoubtedly the best co. at ten cent prices that has appeared here this season. The co. as a whole is composed of artists of ability.

FINDLAY.

Davis Opera House (I. C. Bushon, secretary): The dead calm in theatricals here has been broken, thanks to charming Jennie Calef, and old-time favorite, who will appear 13th, 14th and 15th in Little Muffets, M'liss and Little Barefoot. Negotiations are also pending with a number of other fine attractions for July and August.

OREGON.

PORTLAND.

Newmarket Theatre (J. P. Howe, manager): A Mountain Pink, with Laura Dainty in the leading role, was the attraction week of June 22. Business very good; also co. Shadows of a Great City announced for 29th.

Casino Opera House (A. S. Gross, manager): [illegible] ella drew fairly in its second week. Louise Lester had a big house June 25, it being her benefit night. Miss Lester is a very fine singer and an excellent actress. She deserves the success she has achieved. The house closed for the Summer [illegible].

PENNSYLVANIA.

ERIE.

The so-called New York Standard Opera co. sang all the week to fair business. This is one of the poorest companies ever heard in this city, the only relief from the general gloom being the whimsicalities of the comedian, Dan Packard, who is really good, and the singing of Alice [illegible]. The operas were relieved (?) by very ordinary specialty acts, even song-and-dance being introduced. Evidently the only things that keep the co. together are the prices, which will always catch a certain class, who are not over-fastidious about quality. The acting of Dan Packard is a card.

I understand that after the opera on Tuesday and Wednesday nights, the whole crowd, including the members of the St. Quinten co., who still lingered in town, accompanied by some of our upper-ten [illegible], chartered a steamer and hired a brass band and went up the bay to the club house at [illegible] Point, where the remainder of the night was spent in dancing and carousing.

Miss St. Quinten is still in town. She has, I hear, secured a new manager, and will re-organize and start again. St. Quinten's late business manager has [illegible] an attachment for $24 due.

ALTOONA.

O'Brien's Circus was the attraction on the [illegible] (Glorious Fourth); but I am sorry to say it was not a success either as to business or satisfaction to the people. To begin with, the parade was the [illegible] kind that ever passed through our streets. As I predicted, the fifty-cent price of admission killed it; for the Altoona residents, small boy included, have not very much money to spend in these times. The [illegible] was unanimously voted an imposition. The performance, however, was very good, and was highly appreciated. The attaches of the show were a fine set of men and very orderly. Everything passed off as pleasantly as could be wished, for we wish them better luck next visit.

There are some changes contemplated in the management of the Opera House, but I am not prepared to announce them at present. The change will grow out of the sale of the house, occasioned by the death of one of the proprietors, Joseph Watson, of Huntingdon, which occurred a short time ago.

Booked: Barnum's Circus is booked for Oct. [illegible] Cole's will exhibit in Hollidaysburg (this county) [illegible] 2d. The P. R. R. Company will not allow it to stop here.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Lillie Hinton, supported by a good co., played a moderately successful engagement week of June 29, the house being well filled at ten, twenty-five and thirty-five cents. Fanchon, June 29, 30; [illegible] Little Rebel, 1st; Pride of the Market, 2d; Kathleen Mavourneen, 3d; Little Barefoot and a [illegible] Fanchon, the Cricket, 4th. Miss Hinton has become a favorite here, and will return about Christmas.

BUTLER.

Butler Opera House (J. J. McCandless, manager): At present attractions seem to be pretty hard to secure, although our local manager is exerting himself wonderfully. He is the recipient of many letters from managers, asking for dates, but he has declined most of them, arguing that they are "not the right sort."

Items: Manager McCandless has returned from his trip East. Sam McAboy, stockholder of the Opera House, has been attending to the business during McCandless' absence.—O'Brien's advance car, under Mr. White, was in town last week doing the bill act, in which they succeeded very creditably. Through the courtesy of Mr. White, I was enabled to pay a visit to the handsome car, just new, which is fitted up in the latest style, with every improvement necessary for the advance business of a circus.—The Mirror is for sale every Saturday morning at H. Eiseman's [illegible].

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): Last Saturday night closed the week's performance of the Standard Opera co. They appeared in Fra Diavolo, Martha, Bohemian Girl and the Little Duke. The audiences have been large throughout the week, averaging 1,000 at each performance. Misses Evans, Wentworth and Dinsmore have made themselves great favorites here; also Messrs. Peakes and Hubbard. We trust Manager White will make another date with this combination before the end of the season. This week will be seen Pop, by Rice's Surprise Party. The cast consists of Messrs. John E. Ince, Benjamin F. Grinnell, Charles E. Veiner, Fred. M. Mayer, Annie Sult, Jennie Dunn, Josie Gregory and Gertrude Citti; also special engagement of Will H. Bray.

Theatre Comique (Hopkins and Morrow, managers): Second week of John Murray in Rip Van Winkle supported by Phineas Leach, Harry S. Clark, Frank Harrison, Etta Wright, Louise Dempsey, Venie White, Frank Keenan, E. P. Sullivan and Louis Fredericks. The Ticket-of-Leave Man, which was the attraction last week, was very popular and excellent houses greeted each performance.

Items: Robert Morrow has completed arrangements with the stockholders of the Providence Opera House whereby he takes the management of that theatre for the season of 1885-86. He has severed his connection with the Comique, and has begun booking attractions for the coming season. The house is to be painted and decorated and new drop curtain and scenery to be added. Mr. Morrow, whose energy and ability have been seen for the last eight years in the able management of the Comique, has made hosts of friends, and it is the general expression of all that he is the right man in the right place.—Len Harris left town last week for London.—Harry T. Wilson and his wife (Lotta Malmoyne) are spending a few days with friends in East Providence.

The Season: George O. Willard writes in one of our dailies:

"Not since 1857 has there been so disastrous a theatrical season in Providence as that which has recently closed. Manager Hackett, of the Providence Opera House, is said to have lost $10,000. Manager Low has probably come out a trifle ahead, as he has tried to keep his house open only when he had reasonably good attractions, and owning the house himself, his expenses are much smaller than at the other house.

"The season at the Providence Opera House began on the 25th of August with the Redmund-Barry co. in A Midnight Marriage. The receipts for the week were about $3,000, giving a good profit. Sept. 1, 2 and 3 came Muggs' Landing, a very poor play to very poor houses. On the 4th, 5th and 6th D. A. M. was presented by an uncommonly strong co., but the piece was poor, and the audience likewise. Crimes of London followed on the 8th, 9th and 10th, and the few who saw the play felt it was a crime to be there. Crossen's Banker's Daughter co. presented that play fairly to fair houses, 11th, 12th and 13th. The Rag Baby, 15th, 16th and 17th, and although it pleased every one who saw it, it had the misfortune to follow bad plays and only attracted small audiences. The Parlor Match succeeded for three nights, to a "beggarly array of empty benches." Minnie Maddern held the stage for the [illegible] and had fair houses. The [illegible] Reed did a similar business. [illegible] week of very bad business beginning [illegible] Bayley began a week's engagement [illegible]

[CONTINUED ON EIGHTH PAGE.]

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Crowell, J. H.
Collier, John J.
Cay, John E.
Chizola, C. A.
Craig, C. G. (2)
Carey, E.
Caffrey, J. M.
Cleaver, Lillian
Carleton, Will
Chapman, Hawley G.
D'Arcy, H. A. (2)
Daboll, W. S.
Davidson, Dore (2)
Dungan, C. W.
Dungan, A. M., Mrs.
Drew, Maurice
Downing, R. L.
Dungan, A. M.
Dowling, Joseph J.
Day, C. W.
Douglass, May
Dauvray, Helene
Denmore, Louise
Dearborn, C. A.
Dern, W. J.
Dodge, Julia R.
Davis, Charles L.
Evans, Lizzie
Ellis, C. G.
Evans, Lula
Eytinge, Rose (2)
Emmet, J. K. (Mgr.)
Eustis, Fred
Excelsior Folly co. (Mgr.)
Freeth, Nina
Forsyth, Kate
Fuller, Loui (2)
Fulkerson, W. A.
Foster, Allie
Finlay, Charles E.
Frohman, Dan
Foster, Roger
Forresters, The
Fawcett, Owen
Fenton, Essie (2)
Gardiner, E. M.
Gardiner, C. R.
Gibbs, Peyton
Gibbs, Robert P.
Goldenstein, Mamie
Gray, Ada
Girard, H. P.
Girard, Frank
Gilbert, J. M.
Goodwin, Myra
Graybrook, Ethel
Gerard, Miss Willa
Gilbert, Laura
Ganson, Maud
Gardner, F. L.
Goodwin, F. L. (3)
Gallagher, May
Goodwin, Nat. C.
Hall, Kate
Hodges, E. P.
Harvey, Harry H.
Harrison, Louis
Hart, Tony
Hanley, Mart
Hayden, Wm. R.
Harrison & Gourlay (Mgr)
Harrison, Sam
Harvier, Edward
Howson, John
Hill, George A.
Hight, Fred.
Howard, Bronson
Hogan, James
Harrison, Maude
Hanlon Bros. Mgr.
Hosmer, A. O.
Hogan, Charles
Hardie, James M.
Hickey, J. M.
James, Howard, Jr.
Jefferson, Joseph
Jackson, Joseph
Janauschek, Mme.
Jordan, Mabel
Jackson, Isabel
Kendall, Edward
Klaw, Marc
Kennedy, Harry
Kauffman, Max
Keyes, Col D A.
Kimball, Jennie
Kidder, E. E.
Klein, Alfred
Kellogg, W. L.
Knight, G. S.
Kennedy, M.
Keene, T. W.
Kelly, W. W. (2)
Lee, John H.
Lotta, Mgr.
Listman, Bernhardt
La Pierre, Freddie
Lackaye, Will
Lane, E. H.
Lee, Mabel
Larkin, J. M.
Lombard, Tom C.
Langtry, Albert P.
Little Nugget co., Mgr.
Langtry, Mrs. (2)
Leland, R. (2)
Lacy, Harry
Lloyd, F. G.
Lewis, Jeffreys
Lee, Harry (2)
McVicker and Elliott
Mizener, W. H. (2)
Macondaay, Hubert
Miller, George
Maddigan, Gertie
Milliken, Col.
Murphy, B. J.
Marcellus, Kitty
Mugg's Landing co.
Mila, G. C.
Morisini, Victoria Hulsk.
Morrow, Elsie
Montgomery, Robert P.
Murphy, Joe (Mgr.)
Morris, J. A. (2)
Mills, Mary
Morrissey, James (2)
Modjeska, Mme. (3)
Maeder, Fred. (3)
Morgan, Willie
McNamara, Mr.
McVicker, Horace
Morton, John W.
Neville, Sarah
Nicholls, Hamilton
Newman, Marie (3)
Nourse, D.
Nicholson, P. F.
Noxon, Libby
Ormston, S., Miss
O'Brien, L. Branch
O'Neill, James (2)
Owen, Walter
Oakes, Fred
Ohrenstern, C. J.
Olmi, George
Post, Lilly
Paine, Adele
Percy, Arthur H.
Padgett, Will G.
Putnam, Katie
Primrose, G. H.
Paine, Adele
Pitou, A
Percy, A. H.
Plympton, Eben
Percy, Fred
Pendy, John
Redding, F.
Rosenbaum, Mgr.
Rehan, Arthur (2)
Rag Baby, Mgr.
Rosenfield, J.
Ricci, Bertha
Rag Baby (Mgr.)
Randall, W. W.
Redmund, Wm.
Rosenfeld, Sydney
Rogers, Charles
Rosenthal, J. J.
Rankin's Minstrels, B. W.
Russell, Sol Smith (3)
Rosenquest, Mr.
Rhea, Mlle.
Robson, Stuart
Rickaby, J. (4)
Russell, Mary
Rogers, Loraine
Roberts, Frank
Rivers, Mabel
St. Quinten, Lizzie (2)
Starr, Hattie
Stinson, Fred
Scanlan, W. J.
Steedman, Charles
Spencer, Lillian (2)
Sully, Dan'l
Sanson, Bessie
Stanley, Charles
Sydney, George
Stevenson, Charles
Staley, G. C.
Sherwood, Alice G.
Stewart, F. C.
Shewell, L. R.
Sargent, H. J. (6)
Searle, Cyril
Starke, F. E. (2)
Strakosch, Maurice
Stuart, J. H.
Scott, F. N.
Swain, Carrie (2)
Surety (4)
Shine, Giles
Suits, Miss Annie
Sampson, W. C.
Tompkins and Hill
Taylor, H. P.
Townsend, Lee
Thorne, Ed. Mgr. (2)
Thurber, Mrs.
Tillotson, W. G.
Thompson's Opera co.
Thomas, Agnes
Thompson, Charlotte
Thompson, J.
Turnock, Eva
Taylor, Marie (2)
Turner, Fred.
Tracy, H. (4)
Tobin, M.
Tayleure, Roland
Ulmer, G. E.
Uffner, Frank
Ulmer, G. T. (2)
Van Huyck, Sara
Van Veghten, Ed. H.
Vickers, Mattie (Mgr.)
Vane, Sadie
Wires, Rodney S.
Wilbur, A. L.
Woodard, John
Welby, Bertha
Wetheral, E. J.
Wire, L. Dow
Weber, Maud
Wilson, Orrin
Wallick, James H.
Warner, John
Wright, George L.
White, Douglas.
Wooderson, J. L.
Weed, Lew
Williams, Dan (2)
White Slave co.
Welch, W.
Wyman, A.
Williams, C.
Wright, J. K.
Webber, Harry
Wainright, R. (2)
Wilson, Rosa
Wilmere, Josie
Young, Frank
York, James (2)
Zlande, W. F.

*** *The New York Mirror has the Largest Dramatic Circulation in America*

Good Features of the Fund.

As soon as is practicable a special meeting of the members of the Actors' Fund will be called to take action on an amendment to the by-laws which was proposed at the last regular meeting of the Board of Trustees. The new measure is designed for the purpose of admitting to honorary membership, upon the payment of fifty dollars, persons who are not connected with the profession. There are many well-wishers of the stage and its people who are in sympathy with the Fund and desire to aid its good work. At present they are disqualified from membership of any description. If the new by-law is adopted the revenue of the Fund will be considerably increased, quite a number of people having expressed their intention of becoming honorary members the moment it goes into force.

Another feature of the Fund, which in the near future will be enlarged and increased in usefulness, is the registry bureau. The intention of the Trustees is to make this department an important one for the profession generally. There is no earthly reason, considering the inducements offered, why the privilege of consulting this address-book should not be enjoyed by all the managers who are engaging companies. It contains the names of some of the best of the professionals who are disengaged. When the bureau becomes more widely known it is pretty certain that the majority of each season's engagements will be made through its medium,

Nature and Mechanism.

Evolution constantly takes a hand in the affairs of men, and private observation frequently makes suggestions which show that science and casual incidents concur in reaching results of importance. To begin at the beginning: It happened a good many years ago that the office of a gentleman, now a contributor to the columns of THE MIRROR, was visited by a grey-haired man, eccentric in his movements and bearing under his arm a portfolio, which he announced as containing diagrams and essays that settled summarily the principal problems of the universe.

Before entering upon so comprehensive a business, our contributor invited the grey-haired sage to a seat, and requested to call his attention to his own right hand, asking him to open and shut its fingers together and then separately; which performance showed that this could be done with all of the others, but not with the third.

Here was clearly a mystery which the universal solver carried constantly about with him, but which he was obliged to acknowledge his inability to unfold. This little incident comes to mind when we read in the daily papers that "at the third and last day of the Ninth Annual Convention of the Music Teachers' National Convention the question was discussed in various essays as to the surgical operation for the release of the third finger of its disabilities in piano playing and other musical work." This is somewhat parallel to the suggestions and attempts of experimentalists to aid the human voice, especially in its use on the stage, by various mechanical appliances. In both cases the conclusion arrived at has been that such efforts are of little avail, and that the faculties are to be most successfully utilized by persistent work and exercise at the piano with the hand and in the other with the lungs in the study or on the stage.

It is in vain to attempt to substitute devices and machinery, in the theatre, for the spontaneity of nature and the normal movements of the vital organs. There is already too much wood and steel introduced as a substitute for the live soul and the energy of genius on the stage, in sculpture and painting. To achieve genuine results in all of the loftiest enterprises of man we must take as our guide the grand methods of Nature in her sublimest moods.

Changing the Current.

There can be no doubt that the running of horse-cars the whole length of Broadway will have a decided influence upon the condition and prospects of public amusements in our city. It will change in a noticeable degree the current of public travel, making a main stream and highway of that which was before comparatively an estuary and side-track.

It will no doubt increase the volume of theatre-goers by offering the facility of prompt communication directly at the doors of many of our principal theatres.

A certain drainage may be expected by houses standing upon the branch roads, but this will finally create a flux and reflux of passengers that will aggregate a gross attendance greater than heretofore. Of course the theatres standing on the immediate line of the new road will be the first partakers of its advantages. The character of the audiences may also be somewhat affected by the influx of visitors who have heretofore availed themselves of the old facilities for reaching theatres or other places of amusement.

Wherever the new cars run they cannot fail to infuse a new element in the audiences and to quicken and enliven the attendance. Certain houses within stone-throw of Broadway, but somewhat off the line before as to means of reaching them, will probably enjoy an increase of business. In a word, the new Broadway cars, in the numbers they will carry up and down with ceaseless activity and abundance will set multitudes of citizens in motion who have hitherto been inert, and tempt them to "take a run" to the theatre when it is so easily accomplished. Managers may, therefore, for the coming season take into account this new factor and prepare themselves accordingly. We think they may rely on increased support. In fact, as we forecast it, the opening of Broadway to horse-car travel along the whole line will in a measure prove a revival in theatricals and impart a fresh interest to the attendance at the theatres.

Fortunate indeed at this time that a mighty stream should be turned into a channel which was drying up and growing dusty from want of fresh sources of supply. It corresponds to the recruiting of the lowering Croton by the use of new streams and ponds, all brought within the use of the commanding main-pipe.

Personal.

LIEB.—Above is a portrait of Beatrice Lieb, who has been re-engaged to play the part of Ruth Bullion in A Hoop of Gold.

HILL.—Manager J. M. Hill has returned to the city.

JANSEN.—Marie Jansen has refused an offer to star in a musical comedy.

BISHOP.—Frankie Bishop and her family have gone to Glen Cove, L. I.

FOSTER.—Augusta Foster is visiting Mr. and Mrs. Crane at Cohasset, Mass.

REYNOLDS.—Walter Reynolds has gone to England to remain a part of the Summer.

MARLOWE.—Bartley Campbell has engaged Virginia Marlowe for his Paquita company.

HANFORD.—Charles B. Hanford is specially engaged by Robson and Crane for Ægeon in The Comedy of Errors.

BERKELEY.—Little Ollie Berkeley is quite ill at the residence of her mother, Louise Dickson, in Fifteenth street.

ALLIGER.—J. H. Alliger is passing the Summer at Palenville in the Catskills, where he is the guest of E. L. Striker.

SULLIVAN,—Arthur Sullivan left the city on Saturday night, bound for California, where he has private business to attend to.

BAYLEY.—Eric Bayley will come to America next season, bringing another company with him; but he will not act himself.

NORTON.—John W. Norton, of St. Louis and Chicago, is at the St. James. He will remain here for two or three weeks.

STANLEY.—Alma Stuart Stanley has made a hit in The Veteran in San Francisco. She plays the picturesque part of Gulnare.

MURPHY.—Joseph Murphy still lingers at the Rangeley Lakes, in Maine, awaiting the appearance of trout and warm weather.

CAYVAN.—Georgia Cayvan returned to town on Tuesday night. After a short stay in the city she will go to the White Mountains.

ROBERTS.—E. M. Roberts, who has been rusticating the past few weeks at Echo Lake, N. J., will return to town in a day or two.

LENNOX.—William C. Lennox, manager of the Hoop of Gold company, will divide his Summer vacation between New York and Buffalo.

CASTLETON —Kate Castleton is continuing a very successful season in San Francisco. Crazy Patch, Gunter's skit, pleases the 'Friscans immensely.

WILSON.—Francis Wilson's introduction of imitations in his topical song in Nanon has caught on. He did them on Saturday night for the first time.

MOULTON.—Blanche Moulton goes with Annie Pixley next season. She has been resting for the past few months and has regained her health, which was delicate.

BURBECK.—Mr. and Mrs. F. M. Burbeck (*nee* Nellie Lingard) have returned to town after their honeymoon. They will remain at the Coleman House for a few days.

NEVADA.—It is more than probable that Nevada will appear in concert throughout the country next season under the management of a well-known amusement director,

GROVER.—Leonard Grover will have a benefit at Plainfield, N. J., this (Thursday) afternoon and evening. Raymond, Wilson, Mackay, Dixey, Goodwin and others have volunteered.

FARRELL.—Frank Farrell has fully recovered his health and is anxious to get back into harness. Mr. Farrell is in San Francisco, where he makes his headquarters at the Bush Street Theatre.

RYLEY.—J. H. Ryley is trying to cancel the last week of his engagement with the Polly company in Boston. He wants to entertain several English friends at his New Rochelle home.

BLOCK.—S. S. Block wants to play the part of Jack Henderson in Caprice, and is negotiating therefor. He believes—and is supported in the belief by others—that the part would fit him like a glove.

CAPRICE.—It is not likely that Minnie Maddern will play Caprice next season. The author proposes to place the piece on the road himself as soon as he can find a capable representative of the character of Mercy.

ADAMS.—The Mayor and about 125 other citizens of New Brunswick, N. J., have tendered George H. Adams a complimentary benefit, which takes place to-morrow (Friday) evening. New Brunswick is Mr. Adams' home.

PUTNAM.—Frank B. Putnam, a young society amateur of Grand Rapids, Mich., will play juveniles in Rhea's support. This is his first professional engagement. Rhea is known to be very partial to Michigan amateurs. Flint has a society named after her.

JOKE.—George W. June placed a large photograph of Henry Irving in the Morton House the other day and underneath it wrote Harry Brown's name. Many actors who saw it remarked that the get-up was not near so good as Dixey's!

FERGUSON.—W. J. Ferguson has come up from Long Branch to direct rehearsals of Funny Valentines at Tony Pastor's Theatre. His contract with the Lyceum Theatre has two years yet to run; but he thinks the run will cut short.

MOORE.—Evans and Co., of Boston, have just published a new song called "The Black Tulip," dedicated to Bella Moore. On the title page there is a handsome portrait of the lady. Miss Moore reopens in the Mountain Pink on August 17.

KEENE.—Thomas W. Keene, the tragedian, is at present on his farm on Staten Island. During his leisure hours he will supervise the designs for costumes to be used in his coming revival of Macbeth. Mr. Keene will play at the People's Theatre in September.

RYLEY.—In the Mikado J. H. Ryley will be seen as Ko-Ko, the Lord High Executioner. It is a part with a patter-song and will doubtless enable its representative, who has been closely identified with Gilbert and Sullivan productions in this country, to make another hit.

RHEA.—Rhea makes her metropolitan debut at the Fifth Avenue in September, Her coming season promises to be one of great brilliancy. Newport, where the actress is a great favorite in society, will be the scene of the opening. She goes there by request.

JARBEAU.—Vernona Jarbeau's imitation of Mlle. Theo in the song, "Where are You Going, My Pretty Maid?" as given at the Bijou Opera House on Monday night last, drew roars of laughter from the audience. It is conceded to be one of the funniest things in the performance.

CAMPBELL.—Bartley Campbell intends making quite an art gallery out of the lobby of his Fourteenth Street Theatre, and to that end has purchased over $4,000 worth of oil paintings, water-colors, etchings and steel engravings, which will be hung on the walls in in studied elegance.

LEWIS.—Lillian Lewis was recently offered the leading part in the Carrolls' Whose Can it Be? company, but through a mistake concerning the terms offered she declined it. Miss Lewis would be a capital acquisition and the managers could not do better than to repeat their offer in more definite shape.

POWERS.—Lulu Powers, who is a popular prima donna in some of the leading cities of the West and South, is at liberty for next season. The young lady possesses marked dramatic ability and a well trained voice. Miss Powers, who was last season with the Laurent Opera company, is spending the Summer with her family in Keokuk, Ia.

EDOUIN.—Willie Edouin has just taken the Novelty Theatre in London. The little house is situated in Longacre. It has been unsuccessful, but Edouin, nothing daunted, purposes to change the luck of the place by producing a new burlesque called The Japs. He has made up in profit the past season the losses he incurred the year previous.

MAYO.—Frank Mayo's stage name is taken from the native county of his parents in Ireland. The actor was born in Boston, and his mother and sister still reside in the house in Essex street in which he first saw the light. Mr. Mayo is a thoroughly self-made man, having worked up from the ranks of the supernumeraries.

LANCASTER.—A. E. Lancaster, the principal author of Conscience, performed by Miss Morris, and the author of Estelle, produced at Wallack's, has just dramatized Dr. William A. Hammond's novel, "Lal," at the request and with the approval of that gentleman Mr. Lancaster is also preparing a play in blank-verse for Lawrence Barrett.

PINERO.—A. W. Pinero, the dramatist, and his wife, Myra Holme, a beautiful English actress, are coming to New York in October to superintend the production of his play, The Magistrate, at Daly's.

OSBORNE.—Rose Osborne, the leading lady who made such a great hit in England and Australia, has returned to this city after a sojourn abroad of several years, and is now at the Rossmore Hotel.

SHERIDAN.—An incident in W. E. Sheridan's army experience is being well worked in the daily press. Mr. Sheridan is known to have been as good a soldier as he is an actor; but it is to be hoped he will not be persuaded into swelling the flood of war reminiscences that is now deluging the magazines and blanket-sheet dailies.

EVANS.—The portrait on our first page shows the piquant features of Lizzie Evans, who has just completed her second season as a star—a season, by the bye, which was the longest of any regular company the past year, forty-five weeks. Miss Evans has come to the front steadily and rapidly. She is thoroughly and refreshingly original in her methods, and in this lies her greatest charm. Miss Evans has two new plays for next season upon which she "sets great store"—Florette and The Culprit Fay. Miss Evans has a shrewd, far-seeing manager in Mr. C. E. Callahan.

DOLARO.—Selina Dolaro has made an immense hit as the heroine of La Perichole in the Summer opera company at Atlantic City. The newspapers indulge in unstinted praise in their reviews of the performance. The principal journal says: "There is only one woman who is capable of such bewitching coquetries and poetic posturing. Some women are born to secure homage. Madame Dolaro is one of them. She always commands the stage, and the eye never once wanders to the surroundings. As a woman she seems the very essence of the warm, blooded-devil-may-care Spanish girl she represents in Offenbach's opera."

Mr. Austin's Arrival.

The *Circassia*, which arrived from Glasgow on Monday, had among its passengers Manager Sam. H. S. Austin, the representative of Messrs. Howard and Wyndham, who control the most important theatres in Edinburgh, Glasgow and Newcastle-on-Tyne, three of the best amusement towns in the British Isles. Yesterday he paid the MIRROR office a visit, and in an interview with a MIRROR reporter said:

"I am combining two objects in visiting America. Pleasure and health are one important reason of my voyage, and a desire to secure a few of your best attractions for engagement with my management another. Then I am anxious to learn something of your methods of management here, which I am sure will benefit any English manager or actor to know."

"Is there any foundation for the report that American attractions are not appreciated in England, Mr. Austin?" asked the reporter.

"No foundation whatever. Mary Anderson and other cases are evidence of this. Why, in many places, even where Irving is a great favorite, her receipts were larger than his. In Edinburgh we played her for six nights to £2,000. We play her again for two weeks, opening Sept. 7, previous to her sailing for home. I regard Glasgow and Edinburgh as very important stands for American stars or companies, as they can sail direct to the former port and open there, playing a return engagement before re-embarking for America. We have a chain of three first-class theatres, the largest jump being a little over three hours. We can book an attraction for five or six weeks, playing two weeks at the Royalty Theatre, Glasgow; two weeks at the Royal Lyceum Theatre, Edinburgh, and one or two weeks at the Theatre Royal, Newcastle-on-Tyne. We can thus yield a little in our percentages on account of the average."

"Do you intend booking anything for the next season?"

"Oh, no. All our time is filled. It is for the following season that I am negotiating. Last season was very bad, and, indeed, for the past few seasons we have bad bad times; but our expectations are that an improvement will set in, and when it does we anticipate a long run of luck. A change has set in, and we are now anxious to see more of the clever artists you have over here. I am going to Boston and several other places before returning to England on July 25."

Letters to the Editor.

A FALSE RUMOR.

OAKLAND, Cal., June 30, 1885.

Editor New York Mirror:

MY DEAR SIR:—Will you be so kind as to contradict in your next issue the statement published in your paper of the 20th, that I am to marry Little Mac. I have never spoken a dozen words to him. I am very much annoyed by the rumor, for which there is not the slightest foundation. Yours, with kindest regards,

ANNIE DELAND.

MR. COLLINS' REPRESENTATIVE.

SEDALIA, Mo., June 22, 1885.

Editor New York Mirror:

MY DEAR SIR:—Various parties have published, and in other ways given out, that they are authorized by me to do booking for Sedalia, and in other respects represent me. I simply wish to state that I have the only house in the city, and that my sole agent in New York is J. W. McKinney. He is the only person authorized to do business for me. Trusting you will give the above publication in your valuable paper, I am, sincerely,

CHARLES H. COLLINS,
Lessee and Manager Wood's Opera House, Sedalia, Mo.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVES LABORS LOST.

In the daily *Times* of yesterday there appeared a mean little paragraph, written by a mean little man, accrediting J. M. Hill with the statement that he "expects Romeo and Juliet to run for two weeks at the Union Square Theatre because Miss Mather's performance of the heroine attracted Boston audiences for that length of time. The play, he says, 'was never before continuously given for that length of time in America.'" The item goes on to say that Mr. Hill's memory does not extend back as far as 1872, when Adelaide Neilson made her first appearance here, and he apparently never heard of Mr. Booth's famous revival of Romeo and Juliet with which Booth's Theatre was opened. The writer of the *Times* paragraph, not Mr. Hill, must stand corrected, for Booth's production only lasted five consecutive nights, and Miss Neilson did not play Juliet for two consecutive weeks at the time mentioned, or any other time in this country. Moreover, Mr. Hill is misquoted by the *Times*. What he did say to an interviewer, and with perfect truth, was that no actress except his star ever played the part for two weeks running in the cities of Chicago and Boston. Nor did he assert that Romeo and Juliet will be played a fortnight at the Union Square. He gives no definite estimate of the proposed run, but he certainly has grounds for believing that the representation will continue a longer period. His preparations are of such an extensive character that a couple of months at least are likely to be gotten out of the play.

* * *

Clement Scott's admirable magazine, the London *Theatre*, has just passed through some stormy experiences. A war with the former publisher, which threatened to wreck the enterprise completely, has resulted in a victory for the editor and his assistants, and the new volume is begun with the July number under new and reliable business management. Mr. Scott has nailed the motto "Nil Desperandence" to his masthead, and he is prepared to make sail gallantly after the storm he has weathered. The *Theatre* is a unique periodical and its suspension would have been a genuine loss to theatrical readers. I congratulate the plucky writer on the new turn the affairs of the magazine have taken and trust that it will hereafter meet with the cordial support so estimable a publication deserves.

* * *

The many friends of the late Mark Smith will be glad to learn of the success with which his talented daughter, Caterina Marco, is meeting in the operatic field in Italy. Last month she closed a brilliant engagement at the Royal Teatro Pagliano in Florence, where she gave eight performances of La Traviata. The Florentine papers devoted long and complimentary notices to the American girl's impersonation. All unite in praising both her vocal and histrionic gifts. Her voice, they say, is exceptionally rich and pure. The *Fieramosca* of the 16th ultimo says of the lady: "She was honored with the greatest share of the applause. At the end of each act the talented prima donna was heartily cheered by the refined and intelligent audiences. It was not 'good-bye,' but an affectianate *au revoir*, for Mlle. Marco has left with the Florentine public the desire to hear her again, and soon." When the difficulty of securing recognition in the principal musical centre of Europe is considered, the significance of the American's triumph may be fully understood.

* * *

Loud complaint is made by actors on all sides against the engagement business of the dramatic agencies. Indeed, the feeiing of opposition is so strong that it is likely a stand will be taken by many influential professionals, who do not purpose to pay the one-sided fees that are exacted from them by the agents. The opportunity to do this effectually is offered by the registry bureau of the Actors' Fund. Here the names and addresses of members are registered in a compact and convenient manner, and the book is always open for the inspection of managers who are making up companies. A good many engagements have been effected in this direction since Summer began. If actors generally will refuse to do business through the agencies and avail themselves of the free privilege afforded by the registry bureau of the Fund, they will be saving themselves from annoyance and unjust taxation, and upholding the sound principle that no middleman is required in the transactions between managers and professionals. At present large revenues are derived by the agents for no other service than the summoning of actors to meet managers in their establishments. In short, their stock-in-trade is an address-book, compiled without any especial trouble to themselves. As at present conducted the agencies are supported by actors while managers are taxed nothing. There is room for a reform here, and in a future issue of THE MIRROR I shall enter fully upon the subject, cite instances from personal knowledge of the peculiar workings of these superfluous institutions, and initiate a movement which, I trust, will prove beneficial to the profession at large.

Nordeck and the Lyceums.

"I am looking for a cablegram from London at any moment," said Sheridan Corbin to a MIRROR reporter on Tuesday. "For some time we have been in negotiation with Mr. Irving over the production of Nordeck at the London Lyceum. It was deemed best to have some party in interest go at once to London and push matters to an issue. So Mr. Wilson, the co-author of Nordeck, sailed by the *Gallia*; but, as is well known, the vessel was unfortunately delayed six days by a broken shaft. If the object of Mr. Wilson's voyage is successful, Nordeck will be produced at the Lyceum under the supervision of Mr. Irving, with—possibly—the famous actor in the title-role."

"Has Mr. Irving seen the play?"

"No; but he read it a year or two ago, and was highly pleased with it. From this sprung up the negotiations. An impression had gained ground from daily newspaper paragraphs that Mr. Mayo intended to go to England and produce his play. He never had any such intention. His ambition is to have Nordeck produced at the Lyceum with the magnificent ensemble that would be the outcome of Mr. Irving's personal supervision."

"What of the New York Lyceum?"

"I am waiting for the end of the managerial muddle. If Mr. Mackaye is given the management, Nordeck will open the Fall season there. The consummation we devoutly wish for is this: That Nordeck shall open simultaneously in New York and London. Should this come to pass I will hurry off to Mr. Mayo's country-seat at Canton, Pa., for a Summer rest. In the meantime I am on the tenter-hooks of anxiety."

Harrigan's Remodelled Park.

Martin W. Hanley is as busy as he can be at present in his effort to get Edward Harrigan's new theatre (the Park) open at the advertised time. Said Mr. Hanley:

"I've just got the canvas ready so Charles Witham can go to work at once on the scenery. Old Lavender is to be produced on August 31, and Mr. Harrigan, Mr. Braham and myself were up last night until one o'clock over the music and songs. Mr. Braham and his entire orchestra are to remain."

"What will you call the new theatre?"

"We shall call it Harrigan's Park Theatre, and I go in as sole manager, giving up the company I used to take out on the road, as well as Are You Insured? and attending exclusively to the theatre.

"Mr. Harrigan will have a much better company this time than he ever had before, as he is putting in dramatic people. His leading lady will be Stella Boniface, while the leading man is to be Henry Weaver, Jr. Who our soubrette will be is not yet decided, although we are in negotiation with Julia Wilson, Kate Foley and Kittie Gilbert. We have engaged Dan Collyer to play the dock-rat. A. C. Moreland, who is a very useful man, has also been secured. Seats on the lower floor will be placed at a dollar, while in the balcony the price will be the same for the first four rows and fifty cents back of that. The gallery will be twenty-five cents."

Aimee's Success.

Edgar Strakosch is in town after a season of forty-one weeks as acting manager for Aimee. The young manager has handled some half dozen very important attractions since his first arrival in this country, seven years ago. In speaking with a MIRROR reporter he said:

"Aimee's season has been very successful in every respect. The only really bad business was on our second visit to Salt Lake. We also played return dates in Chicago, Philadelphia and Denver. Manager Hill was so well pleased with the business at the Columbia Theatre, Chicago, that he is negotiating to have Aimee follow Miss Mather at the Union Square."

"What are Mamzelle's plans for next season?"

"Her repertoire will be extended. A comedy from Charles Gayler's pen has been accepted, and Messrs. Henderson and Thompson, of Chicago, are at work on an adaptation. Another comedy will be Miss or Mrs.? an adaptation from the French. Divorçons and Mam'zelle will be retained. In the former the star has been successful beyond expectations. Aimee contemplates another tour across the continent, with the view of embarking for and trying her fortunes in Australia. Her next season opens in Toronto on Sept. 28. The company is filled except one member. Many of the recently disbanded company have been re-engaged."

"Of course you remain with the company?"

"Yes; I will have entire charge of the tour, as Mr. Grau is busy with other important theatrical speculations. Still, my position will be that of acting manager, only that the duties will be enlarged. Aimee sailed for France by the *Normandie* yesterday (Wednesday). Much of her time will be spent in Paris in replenishing her wardrobe. This will be a marvel of gorgeousness. By the way, the old company will produce Divorçons at a Summer hotel in the Catskills next week, and I shall go there to be a looker-on."

The Hayman-Campbell Muddle.

A misunderstanding, or else the culpable fracture of a contract, on the part of one of two very prominent theatrical managers, bids fair to lead in the very near future to a very lively suit in the law-courts. When Bartley Campbell left for Europe, a month or two ago, he had already taken a lease of the Fourteenth Street Theatre, and engaged to bring out Clio at Niblo's, as well as to be present at about the time of the latter production at the Baldwin Theatre, in San Francisco, to superintend the play of Paquita. Then he further enlarged the scope of his operations by leasing, while in England, the Empire Theatre, in London.

The newspaper howl was so loud over the indiscreet policy of the author-manager in giving himself more work than he could properly attend to, that Mr. Campbell lost no time, after his return to this country, a week or two since, in informing the reporters who called upon him that he had given up the lease of the London theatre, and that he had cancelled the California engagement. The latter had been made with Al. Hayman, whose agent in this city is Wesley Sisson, and that gentleman on Monday last gave to a MIRROR reporter the circumstances of the contract between the San Francisco manager and Mr. Campbell.

"In April last," said Mr. Sisson, "a contract was drawn up for Mr. Campbell to produce Paquita and other of his plays at Baldwin's Theatre for four weeks, opening August 10. In that I acted as Mr. Hayman's agent, and when I sent the draft of the contract out to him in San Francisco he signed it, adding that Mr. Campbell was to go to San Francisco and personally superintend the production of the play there and remain during its run. Mr. Hayman made this arrangement because Mr. Campbell is very popular with the press out there, and stands very well with the San Francisco people. Mr. Campbell signed the contract with the understanding that he was to go there."

"If Mr. Hayman had known that the contract was not to be fulfilled, he might, being in this city at the time, have filled the date, which was the opening of the Fall season at his house. Mr. Campbell's reply to a cablegram was that he intended filling the dates. Mr. Hayman engaged a company and spent $20,000 in fitting up his theatre.

"Things were in this condition when Mr. Campbell came back from Europe, and I saw interviews with him in which he was represented as saying that he didn't intend going to San Francisco, so I at once wrote him this letter:

"JUNE 27, 1885.

"*Dear Mr. Campbell:*

"I saw a paragraph in the papers the other day to the effect that you had abandoned the proposed 'Frisco trip. I have not yet had time to hear from Mr. Hayman, and I should like to know regarding it, as I have some inquiries here for the dates. An answer by bearer will oblige. Yours, WESLEY SISSON.

"Instead of an answer from Mr. Campbell there came this one from one of his agents:

"NEW YORK, June 27.

"*Dear Sisson:*

"Mr. Campbell conceives Mr. Hayman to have cancelled their agreement of this Spring, and is not disposed to hold him to its fulfilment as to time or terms unless he has some new proposition to offer.

"On receipt of this I at once telegraphed Mr. Hayman: 'Campbell considers engagement cancelled. What is your understanding?' The following answer came: 'Campbell engagement is not cancelled. Insist on his fulfilling contract unless satisfactory compromise is made. Have engaged full company for his season and must compromise with them. I write to-day.'

"Not knowing for certain whether Mr. Campbell had seen my previous letter or not, I again wrote him as follows:

"JULY 2, 1885.

"*Dear Mr. Campbell:*

"Having seen statements in various newspapers to the effect that you did not intend visiting San Francisco in accordance with the contract, and not having heard from Mr. Hayman regarding the matter, I wrote you a note and was informed by one of your agents that you considered the agreement cancelled. I immediately communicated with Mr. Hayman, and he notifies me that the engagement is not cancelled and that he fully expects you to fill it. With this end in view he has engaged a full company for your season there, and has become responsible for their salaries for that time.

"Very truly yours.
"WESLEY SISSON.

"That letter has not yet been answered," concluded Mr. Sisson.

"And what are your intentions, now?" inquired the reporter.

"If Mr. Campbell does not keep his engagement Mr. Hayman will probably have to open his theatre later in the season, and he will then naturally look to Mr. Campbell to indemnify him. The contract, however, is not violated until the day has come and Mr. Campbell is not present to rehearse the company."

At Mr. Campbell's office in the Gilsey Building a tale that contains one or two features not seen in that of Mr. Sisson was related to the MIRROR reporter by Mr. Campbell.

"They have been putting off that engagement from month to month," said Mr. Campbell. "First I was to have produced it in April, then in May, then in June, then in July, and so on until they forced me into a period when I absolutely couldn't go. It was morally impossible. While I was in Europe my agent telegraphed me that Hayman would give me $500 if I would release him from the contract. I sent back word to accept the $500 and release him, and that settled it, although I have not received the money.

"It is not true that Mr. Hayman has engaged a company," continued Mr. Campbell; "or if he has, he had no right to do so. By the contract I was to decide on the people, the list of which was to be given me to look over. No such list has been sent me. I do not know but that I will sue him for it. He has already involved me in more loss than he could make good, and if it comes to a question of law he will find I am ready for him."

Agreeable to an appointment made for him, Mr. Wesley Sisson called yesterday morning at Bartley Campbell's office, in the Gilsey Building, and there met Mr. Campbell's agent, who informed him of the offer of $500 that Mr. Hayman had made for a release from his contract to produce Paquita in San Francisco, and of its acceptance.

"I received this cablegram from Mr. Campbell," said the agent, referring to the one dated at Paris, and at once sent this letter to Mr. Hayman: 'Mr. Campbell cables from Paris: "Accept five hundred from Hayman. Cancel California engagement." This is to apprise you that I am prepared, as his agent, to accept and receipt for the amount mentioned, and to give you formal release.'

"Then on June 29, having received no answer, I sent the following telegram: 'Original Campbell contract cancelled a month ago by you. Have you any new proposition?'"

Mr. Sisson was given copies of these communications. To a MIRROR reporter, later in the day, he said:

"By these letters and telegrams you will see that they claim that they accepted Mr. Hayman's offer; but he says that he never received an answer. Here is an extract from a letter I received from him to-day, which I cannot read you entire, as it relates to other matters as well as this: 'I telegraphed him from Chicago to his London address, offering him $500 if he would cancel. He never answered my telegram.' To-night I will telegraph Mr. Hayman, and also send him this letter and telegram, and on his reply will depend any further action in the matter."

Yesterday Wesley Sisson received a reply by telegraph from Mr. Hayman, in which that gentleman stated that he had not received Campbell's agent's communications, and requested that the matter be compromised in a manner agreeable to both parties. A proposition has been proposed that Mr. Campbell go to San Francisco in October and stay for four weeks, producing both Paquita and Clio, and as this is looked upon with favor, the little difference between the managers will probably reach an amicable ending.

An Affair of the Heart.

Very few of the people who have seen Messrs. Meyer's We, Us & Co., in which the revolving hotel is made to form such a prominent part, would have believed for a moment that a magazine writer, and one of no little merit, Mr. Charles Barnard, deserved credit for the idea, and what is more to the point, was drawing a nice royalty from it, too. Encouraged by this success, the inventive litterateur has gone a little further, and it is quite possible has touched the limits of this sort of thing by writing an entirely new mechanical and metallic comedy, to which he has put the title of The Girl With the Tin Heart.

Since time immemorial the heart has been considered, especially in connection with the drama, as a physiological rather than a natural organ. Its place in play titles has been such that the other parts of the human form divine might justly have objected to the undue prominence given it. The public, after a surfeit of The Marble Heart, The Dead Heart, Hearts of Steel and Hearts of Oak, have been given a change in the shape of Heart and Hand, Hearts and Diamonds, Hearts and Faces, Hearts and Handcuffs, etc., etc.

Mr. Barnard has given us his Heart with the express understanding that a girl goes with it, the maiden doing much toward removing the dire forebodings brought forth in the announcement that the organ is metallic. Though being of tin, and therefore subject to impressions, even though they must be made with a hammer, the fact remains that tin corrodes, while hearts should, they say, be pure. Even a marble heart, though cold, is generally stainless. What a star is with the latter style of organ has been demonstrated. Following the Girl With a Tin Heart we may look for The Man With the Rubber Conscience, The Boy with the Nickel-Plated Emotions, The Maiden with the Galvanized Iron Ecstacy.

New Plays and Revivals.

Lawrence Barrett's repertoire for next season will be The Wonder, an old English comedy, which was the favorite play of David Garrick, and in which that eminent histrion made his last appearance; a revival of Harebell; or, the Man o' Airlie, which Mr. Barrett has not played for several seasons; a new play, entitled Glaucus, by George H. Boker, the author of Francesca da Rimini, and Thomas à Becket, by Charles Osborne. The scenery and costumes for the latter play are now being prepared from designs made in England, and will be historically correct in every detail. It is stated that the cathedral scene in the last act, especially, will prove to be one of the most realistic representations ever seen in this country.

Mr. Barrett pays a visit to Mr. [illegible] Newport, in a few days, after which he will probably devote all his energies to the success of his next season, which begins in the West on August 31, the exact city [illegible] being kept as yet in the background. The company in support will include [illegible] Marie Wainwright and all of the principal people of last season. Although Mr. Barrett has engaged the Star Theatre for eight weeks from Jan. 4, 1886, he will not make his appearance here until the first week in February, and then only for four weeks. This change was made through the tragedian's desire to allow M. Coquelin, of the Comedie Française, Paris, who is a particular friend of his, the opportunity of a metropolitan debut on his arrival in this country.

Brown's Burlesque Company.

The burlesque organization to be known as the Excelsior Folly company is, under the able direction of Harry Brown, rapidly nearing completion. The people already engaged for the production of the numerous burlesques are all well known, and include besides Mr. Brown, who is to be the star, Joseph Harris, who succeeded Harry Hunter in the portrayal of the Lone Fisherman in Evangeline, and who has been all last season with Haverly's Fantasma company; Will H. Bray, whose performance in The Tourists was particularly clever; Charles F. McCarthy, of McCarthy and Monroe, and George W. Earle and F. E. Smith, transformation dancers. Negotiations are also pending with a number of ladies.

"There will not be a penny spared looking to the success of the organization," said Mr. Brown, in speaking of the subject to a MIRROR reporter, "and I doubt whether any burlesque company will ever have gone on the road better equipped. Besides the large repertoire that we already have, it is quite probable that we shall secure Willie Edouin's Whitest from the Woods which has been adapted from The Babes in the Wood, and which had a run in London of two hundreds nights, and is now being played through the provinces of England to unlimited success. The piece has been offered us by Frank Sanger, and I think arrangements will be made by which we shall include it in our list of burlesques. Harry De Grimm is now busy designing our wardrobe, and it promises to surpass anything of the kind ever shown in burlesque in this country. The Baron has a particularly happy faculty for this sort of work, and he is trying to outdo all his previous efforts toward producing designs at once chaste, beautiful and odd.

"The scenery for the different burlesques," continued Mr. Brown, "is being painted by Henry E. Hoyt. That gentleman is well known, and there is no need to say anything complimentary of the work he produces. H. E. Deaves, formerly of the San Francisco theatres, will have charge of the properties, which will all be new and elaborate. We will open at the Chestnut Street Theatre in Philadelphia for two weeks, and during the course of the season pay a visit to this city, where we hope to stay for a long run."

Sully Shelves A Bag of Flour.

Six ex-members of Dan Sully's Corner Grocery company made an attempt last week to produce a colorable imitation of that play, entitled A Bag of Flour, and the long-suffering Newark public was selected as the "dog." The three Favors, Edward Banker and Harry Healey were the offenders in the production, which came to an untimely end through the legal intervention of Mr. Sully, and the Bag of Flour now lies on the shelf. Mr. Sully charges most of these people with gross ingratitude. Even Waldmann, the Newark manager, said to Mr. Sully: "Well, Sully, how do you like your piece; this is the first time you've seen it from the front." The doors about the theatre were locked, in the supposition that Harry Morris, who accompanied Mr. Sully, was a deputy-sheriff. The people on the stage became a little confused and thickened in their lines; for in the sparse audience the author and his companion were easily discerned. When Mr. Sully served the injunction, on Thursday, a ten-dollar house was dismissed. All the attaches of the house sympathized with Mr. Sully; for he recognized the play as the one produced at the house last season. Messrs. J. A. Brady and Charles Black, attorneys for the plaintiff, did their work effectively, and the injunction still remains in force. The plaintiff has deposited $500 in the Jersey Court of Chancery as an earnest that he has a valuable piece of property that he means to defend; and he is prepared to treble the bond. The defendants boast that Mr. Sully will forfeit the deposit if he leaves for 'Frisco, where professional engagements call him; but his lawyers assure him that "Jersey justice" will stand by him. Another colorable imitation was estopped in Cleveland on July 4. If necessary Mr. Sully will put on a substitute in The Corner Grocery and remain here to fight the pirates.

The Corner Grocery will begin its San Francisco trip at Grand Island, Neb., on July 16. The 'Frisco engagement opens at the Bush Street Theatre on August 10. It is for two weeks, with the privilege of an extension; but the piece cannot remain longer, as it is due at the Grand Opera House, Chicago, on Sept. 6. The company includes Daniel Sully, Master Malvey, Burt Clarke, John [illegible], Charles Edwards, P. Paul, T. F. [illegible], Fanny Sanford and Mamie Johnson.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

throughout. On the 13th, The Silver King came for a week, and played to small houses. The house was closed 20th, 21st and 22d, and then came Monte Cristo for three nights to the first crowded houses of the season. Peck's Bad Boy began a week's engagement 27th, with poor houses throughout. Nov. 3, Bartley Campbell's co. in The Galley Slave and Separation appeared, had one crowded house on Election night, and only fair for the remainder of the week. George S. Knight, 10th, 11th and 12th, to poor business. On the 13th, 14th and and 15th, Minnie Palmer appeared before good audiences. Duff's Opera co., in A Night in Venice, began a week's engagement 17th, and sang to remunerative audiences. Silbon and Elliott's Cupids, on the 24th and 25th, had poor attendance. On the 26th and 27th, the Boston Theatre co., in Youth, had excellent houses. Sol Smith Russell, on the 28th and 29th, did only fairly. In the Ranks opened for a week Dec. 1, and had discouraging business. Robson and Crane, on the 8th, came for a week, to remarkably bad houses for them. Lotta followed them for a week, and played to the first poor houses she ever had in Providence. The Bunch of Keys for the week of Dec. 22 did a little better than their two immediate predecessors, but The Pavements of Paris, which came on the next week, had patronage light enough to discourage any manager. An Adamless Eden, Jan. 5 and 6, had good houses, and Ristori, on the 7th and 8th, even better, while Excelsior, which was here on the week beginning 19th, was fairly patronized. On the 19th and 20th, Thatcher, Primrose and West appeared to crowded houses. Baker and Farron played to small audiences 21st, 22d, 23d and 24th, but Margaret Mather, in the week of 26th, played to the full capacity of the house. Feb. 2, John A. Stevens began a week's engagement to wretched business. Thomas W. Keene, on the 9th, 10th and 11th, had excellent houses, and J. K. Emmet, on the 13th and 14th, was also well patronized. Sol Smith Russell, on the 16th, 17th and 18th, played to light houses, which were a great contrast to the full houses attracted by Edwin Booth 20th and 21st. Sol Smith Russell came back for the week beginning 23d, with Twins, to very poor business. March 2 and for the week came Shadows of a Great City, to fair houses. Murphy and Murray, with their Irish Visitors, were here 9th, 10th, 11th and 12th, to light houses. On the 13th and 14th Tony Denier had very poor business. The White Slave co. began a week's engagement 16th to fair houses. George O. Willard had a benefit afternoon of 20th, which was both a financial and artistic success. On the 23d the Black Flag co. came for a week to poor patronage. Hallen and Hart's Ideals followed the next week, at low prices, but to only fair business. April 6, Maggie Mitchell opened for a week to a very discouraging house, but there was an increase in the audiences every night, and before the week was over even the standing room was all taken. Le Voyage en Suisse, 13th, 14th and 15th, had fair houses, and May Blossom, the next three nights, was also successful. Margaret Mather came again 20th, 21st and 22d to large patronage. Joe Murphy, on the 23d, 24th and 25th, had good houses, but Siberia, in the week of 27th, had only fair audiences. May 4, Pentasma, one of the best of all the attractions, played to a week of excellent business. The Silver King, 11th, 12th and 13th, had fair houses, and Pique, by the Boston Museum co., 14th, 15th and 16th, met with the same success. Jacques Kruger and his Dreams co. were fairly treated on the 18th, 19th and 20th. The next three nights came one of the queerest shows of the season, P. Q.; or, A Night in the Sierras, and after the first night, which was for the benefit of George Crom, very few persons were there to see it. The last week of the season began 25th, with the All Star Dramatic co., which remained a week to very small houses.

"At Low's Grand Opera House the season began Sept. 22 with Pat Rooney, who remained two nights and had fair houses. On the 19th and 20th Manbury and Overton's Wages of Sin co. played also to fair houses. On the 26th the American Band had a good house. Oct. 2 Adamless Eden had an overflowing house; 3d, Hazel Kirke had a good audience; 6th, the Equine Paradox came for a week and had large houses. On the 13th and 14th Mlle. Aimee played to large audiences against torchlight processions. On the 18th Tony Pastor had his usual large audience. On the 19th Fanny Osborne appeared before a very thin house; 20th, M. W. Hanley's co. began a week's engagement with fair patronage. Herne's Hearts of Oak, Nov. 15, had a good house. Bennett and Moulton's Opera co the week of 17th, had good houses at cheap prices. In Thanksgiving week the Seven Ravens co. was only fairly patronized. Dec. 1, 2 and 3, Called Back had good business. Her Atonement on the 8th, 9th and 10th, had only fair houses. The Leopolds, 12th and 13th, were very lightly attended. Neil Burgess, on the 15th and 16th, was fairly patronized, and the Fifth Battalion on the 17th were treated likewise. William Stafford and Evalyn Foster on the 18th and 19th had poor attendance. Orpheus and Eurydice, 24th, 25th, 26th and 27th, were poorly patronized. The Moore and Holmes burlesque co. met with the same fate 29th, 30th and 31st. Jan. 1, 2 and 3 Dominick Murray, in Escaped from Sing-Sing, had poor attendance. Davene and Austin began a week's business on the 12th with overflowing houses. Zozo, the Magic Queen, played for five nights, beginning the 20th, to fair houses. Uncle Tom's Cabin began on the 26th for a week, and had good business. Feb. 3, 6 and 7 The Devil's Auction had fair houses. March 9, 10 and 11 Janish had poor patronage. Callender's Minstrels were treated to the same fate on the 16th, 17th and 18th. George S. Knight played Over the Garden Wall on the 19th, 20th and 21st, to good houses. On the 26th the Boston Ideals had a full house. Davene and Austin came back on the 30th for another week, but only had fair houses. April 6, 7 and 8 Harrison and Gourlay appeared to light houses. In the afternoon of the 9th the Providence lodge of Elks had a large benefit. William Carroll, on the 14th and 15th, had light audiences. Michael Strogoff, on the 16th, 17th and 18th, met with only fair success. Reeves' Pinafore co. May 1 and 2, had fair houses. The Southern Minstrels, the week of the 28th, had good business. The season closed on the 30th by the New York Ideal opera co., which had played for a week to losing business.

"The season at both houses was one of the shortest ever known in this city."

SOUTH CAROLINA.

COLUMBIA.

Theodore Stark, of this city, and James Gilbert, of New York, have formed a partnership to be known as the Stark-Gilbert Comedy co., which will take Belle Gilbert through the South. Mr. Stark, with Lillie Pearce, a pupil of Mrs. Emma Walter (so claimed) and Joseph Physioc left for New York, June 30

Minnie Geoffreys is with the Standard English Opera co. for the summer season.

Thirty-six young men of Columbia, including the members of the City Band, have organized a glee club, and have rented a hall which they will fit up with a stage. Musical and dramatic entertainments will be given, the proceeds to be devoted to the expenses of the club. The object is to have a place of amusement for young men.

Your regular correspondent has lost much energy and twenty-nine pounds avoirdupois, and has gone to the mountains to listen to the merry laugh of the milkmaid, and the splash of the churn-dasher. His expectations for Aldermanic proportions are great, as, before leaving, he showed me, his "sub," fourteen inches of space beneath his vest, which, he says, will be filled out before he returns.

Manager Eugene Cramer, of the Opera House, has just completed and shipped a large lot of scenery, etc., to the Knoxville (Tenn.) Opera House.

Mr. Cramer has now gone to work to paint a stock set of seven scenes and a drop for the Asylum Opera House, now being built in this city. After this is finished he goes to New York on a short visit of business and pleasure. His sister, May Lovell, an estimable lady, well known in the profession as a former leading lady, will accompany him, for a little recreation only, as she has permanently retired from the stage.

CHARLESTON.

A large and brilliant audience attended the performance of David Garrick by the Summerville Dramatic Club at Summerville, S. C., 3d. The popularity of this club apparently increases each year. A large contingent from the city graced the occasion, returning by special cars. The play was presented with an unusually strong cast. The emotional and light comedy, so delicately blended in the charming character of Ada, was exqvisitely rendered. It is the first time this lady has ever essayed the emotional. Her interpretation of this difficult role surpassed the expectations of her most ardent admirers. Her easy and graceful acting and the many delicate shades given to the character, proved her to be an amateur of unusual natural ability. Her Simon Ingot was especially good; forcible and natural acting added materially to the success of the piece. The burst of applause which greeted Richard Chivy, Esq., on his first appearance, showed the old favorite. His drunken scene was simply immense, and elicited the heartiest applause of the evening. The role of David Garrick was handled in an artistic manner. The vulgarly mincing Mrs. Smith, by a lady of a proverbially bright family, the affectedly refined Araminta, by a leading Summerville belle; Smith, immensely important, in his own estimation; the stuttering and painfully nervous L. J. Jones; lethargic Brown and the indispensable liveried footmen, Thomas and George completed the exquisite ensemble. The notice would be incomplete without mentioning the music generously contributed by the Summerville Band. Our local papers are enthusiastic in their praise of this performance, especially the *News and Courier*, the autocrat of our [illegible] tables. Following was the cast: David Garrick, E. F. Guerard; Simon Ingot, Walter Whitehead; [illegible] Chevy, W. D. Stevens; Mr. Smith, George Tupper; [illegible] Brown, E. S. Elliott; Mr. Jones, Harry [illegible] Thomas, P. S. Rhett; George, Josie Guerin; Ada Ingot, Mrs. Hastie; Mrs. Smith, Miss Tupper; Araminta Brown, Miss Thompson.

TENNESSEE.

MEMPHIS.

Estival Park (E. E. Fulton, manager): This beautiful Summer resort was opened Tuesday, June 30, the attraction being the Fay Templeton Opera co with Fay Templeton, John Templeton, Alice Vance, Harry Buckley, W. P. Guiberson and Eugene Harvey as principals, supported by a small but well trained chorus. Olivette was opening bill, and was given in a very creditable manner. Most hearty applause from the large audience present. Friday night Coquette was given; Saturday matinee and night La Mascotte. All the operas are given very nicely considering the strength of the company; but the prices being popular—fifty and twenty-five cents—our people are well satisfied and attend in numbers, although the weather has been very unfavorable for out-door attraction. When the change does come the resort will be well patronized. The co. remains another week.

Items: The Collins California Dime Comydy co. which stranded here some ten days as ago, are still here, being unable to get out. The benefit tendered them last Sunday did not realize more than enough to pay the rent for Estival Park.—E. E. Fulton, the manager of Estival Park, seems to be a gentleman of great enterprise. He has all the details in complete order, and promises us a good line of attractions during the Summer. He is also manager of the Sunday excursions running out of this city.—Estival Park is the place I have so often written about, regarding its situation and beauty, as a suitable place to present operas and light attractions. Now that it is rented for the season the Summer attractions should pay us a visit. We can always assure a good attraction large houses of the best patrons.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): The Madison Square co., including William Gillette and Belle Jackson, drew good houses four nights and matinee, opening June 24. The bill was The Private Secretary 24th and 25th and matinee 27th; Professor 26th and 27th. The latter is considered the better of the two. The Private Secretary is very tiresome. Mr. Kennedy, who plays the old man from Calcutta, is excellent, as is also Frank Tannehill, Jr. Belle Jackson, as Daisy Brown, is one of the sweetest characters we have seen in an age. She and Mr. Gillette were called before the curtain each night at the end of the third act. Frank Tannehill has an excellent part in the detective in artist guise. The co. is a good one throughout.

The Home Dramatic Club presented Fettered 4th, matinee and evening.

Fred. Warde will hold the boards this week at the Walker in the legitimate drama.

Old John Robinson has his paper all over the country advertising his circus for 17th.

WISCONSIN.

MILWAUKEE.

Schlitz Park (Jacob Litt, manager): Haverly's Minstrels played a return engagement June 29, 30 and 1st, to the largest business the resort has yet done, the place being literally packed at each performance. The programme was the same as presented at their former engagement, and was the best in the way of a burnt-cork show we have seen in some time. The Musical Society gave their 212th concert on the 2d to a moderately large audience. Gregory Brothers' Circus appeared 4th and 5th. Amberg Thalia Opera co. week of 6th in Nanon, Black Hussar and Gasparone

Items. The Grand Opera House was closed week of June 29, and Manager Marsh took advantage of it to accompany his wife and daughter to Canada, where he will leave them to spend the Summer. Manager Marsh will return in time to arrange for the opening of Sydney Rosenfeld's Opera co. in Mikado on the 13th, instead of the 6th, as originally intended.—Charley Reed, the California comedian, was in the city rehearsing with Haverly's Minstrels, with whom he opens in Chicago this week. Mrs. Reed accompanies him.—Mlle. Gaillard joined Thompson's Opera co. here and accompanied it to Oshkosh, taking Augusta Roche's place. Miss Roche attended the Minstrels Monday night.—The Thalia co. engagement promises to be very successful, one gentleman having taken thirty-two seats for each performance.—Only a Farmer's Daughter, with Blanche Curtis, the Vassar beauty, at the Opera House, 5th.—The big panorama of the Battle of Vicksburg will be opened to the public on the 4th.—The Musical Festival came out $2,100 behind in receipts.—Frank A. Small is in the city arranging for the opening of the Rosenfeld Mikado co.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Smith's Swiss Bell Ringers played a week to good business at ten and twenty cents. As bell ringers and cornet band the co. is excellent. Mrs. Smith is a fine cornet soloist. Her Echo piece we have never heard excelled in its delicacy and perfection. The comic part of the entertainment was fully up to the average of such. Kathleen Mavourneen was given 29th by home talent for the benefit of Annie Harrison, late of Waite's Comedy co., who was a heavy loser in the late Park Hotel fire. House crowded and performance very satisfactory. Following was the cast: Kathleen O'Connor, Annie Harrison; Mrs. Dorothy Kavanagh, Jessie Ewing; Kitty O'Lavery, Fannie Hanchett; Terence O'Moore, Charles Williams; Bernard Kavanagh, Otto Karste; David O'Connor, Will Elwell; Captain Clairfield, Charles Jones; Bill Button, captain, Bob Elwell; Red Barney, Henry Elwell; Darby Doyle, Charles Laing. The new Summer stock co. arrived and opened 1st in The Marble Heart, Pink Dominos 4th. The co. includes the following: Henry Aveling, manager; Charles Morris, Sam Ryan, Ralph Howard, Frank Hatch, Marvin Griffith, Lincoln Carter, J. Inman, Belle Inman, Tillie Haynes, Mrs. Ryan and Mrs. Inman.

OSHKOSH.

Turner Opera House (A. Von Kaar, manager): Newell Fielding's Comedy co. week of June 22d in Confusion, Private Tutor, Josh Whitcomb, Muldoon's Picnic and Dreams, to good business at ten and twenty cents. The same co. played a return July 3 and 4 in Josh Whitcomb and 2—15 to crowded houses; and at the same prices.

CANADA.

MONTREAL.

Royal Museum: The Edmondson Opera co. sang Princess Ida all week to the usual crowded houses, with great success, although there is nothing attractive in either music or dialogue. It is a pity to see so good a co. playing at museum prices and to museum audiences. Iolanthe, 6th.

Crystal Palace Opera House: J. H. Gilmour played Lyawood during the current week at low prices. The former manager of the house, Rowland G. J. Barnett, has repurchased the place and engaged the Standard Opera co. for an indefinite season. Martha will be sung 6th, followed by Little Duke.

Opera House: On Monday George Cameron produced a play by G. C. Rankin, entitled L'Habitant. Cyril Searle, of the Twice Wooed co., and Mary Bennett, late of the Lytell stock, appeared in the cast. The play was preceded by Gilbert's Comedy Sweethearts. The only commendable feature of either performance was the neat acting of Miss Bennett. The Gilmour co. will produce The Guv'nor and Esmeralda this week.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): On the 1st of July, Dominion Day, the house was open, when two performances were given, the occasion being the joint benefit of Harry W. Rich and John A. Fraser, Jr., the popular young author. Mr. Fraser's new comedy, entitled Muddled, was brought out and was very favorably received.

WINNIPEG.

Princess Opera House (C. W. Sharpe, manager): Wallack Theatre co: opened a week engagement June 27, presenting Diplomacy and Victor Durand to a small but appreciative audience. Intense heat keeps many theatre-goers away.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AUGUSTIN DALY'S Co.: San Francisco, July 13, four weeks.
A MOUNTAIN PINK Co. (Laura Dainty): Walla Walla, Wash. Terr., 13 to 17; Missoula, Mont., 20; Deer Lodge, 21; Anaconda, 22; Butte City, 23, 24, 25; Helena, 27, 28; Bozeman, 29.
ATKINSON'S PECK'S BAD BOY Co.: Helena, Mont., 9, 10, 11; Bozeman, 13.
AIKEN-ROGERS Co.: Moline, Ill., 6, week.
ALL-STAR Co.: Buffalo, 6, week.
ACME COMEDY Co: Cedar Rapids, Ia., 13, week.
BARRY AND FAY: Rawlins, Wyo., 15; Laramie, 16; Cheyenne, 17; Central City, 18; Leadville, 20, 21, 22; Salida, 23; Pueblo, 24; Colorado Springs, 25; Topeka, Kas., 27; Leavenworth, 28; St. Joseph, Mo., 29; Kansas City, August 1.
COLD DAY Co.: Leadville, Col., 6, week; Salida, 15.
DIXEY BURLESQUE Co: N. Y. City—indefinite season.
DRAPER'S UNCLE TOM Co: Chicago, 6, week.
DAN'L SULLY'S CORNER GROCERY Co.: Fremont, Neb., 17.
DREW AND MORTON'S BUBBLES: Albany, 27, week.
DENMAN THOMPSON: San Francisco, 22, three weeks; Portland, Ore., July 20, week.
EDWIN BROWN: Louisville, 6, week.
FRED. WARDE: Denver, July 13, week.
FUN ON THE BRISTOL: Cincinnati, July 6, week; Pittsburg, 13, week; Louisville, 20, week.
FUNNY VALENTINES Co.: New York City, 13, week.
GRACE HAWTHORNE: Ft. Sidney, Neb., 9; Cheyenne, Wyo., 10, 11; Denver, 13, week.
GEORGE MORTON: Chicago, 6, two weeks.
GALLEY SLAVE Co. Chicago, 6, two weeks.
GRACE EMMETT Co.: Canandaigua, N. Y., 6 week; Canisteo, 13, 14, 15; Syracuse, 16, 17, 18; Carthage, 20, week; Pottsdam, 27, week.
HARRY WEBBER: Atchison, Kas., 6, week.
HEGGE'S BAD BOY Co: Cleveland, 6, two weeks.
HILL'S PEOPLE'S THEATRE Co: Geneva, N. Y., 6, week.
JANAUSCHEK: San Francisco, 20, two weeks.
JOHN A. STEVENS: San Francisco, 29, two weeks.
JENNIE CALEF: Toledo, O., 6, week; Findlay, 13, 14, 15
JOHN E. INCE (Pop): Providence, 6, week; Worcester, Mass., 13, week; Brooklyn, 20, week; Boston, 27, week.
KATE CASTLETON: San Francisco, June 29, three weeks.
KIRALFYS' AROUND THE WORLD: Montreal, July 13, week.
KENNEDY COMEDY Co.: Richmond, Ind., 9, 10, 11; Xenia, 13, 14; Champaign, Ill., 16, 17, 18.
LYCEUM SCHOLARS Co.: Saratoga, N. Y., 16, 17, 18.
MORAL CRIME Co: Chicago, August 3.
MCKEE RANKIN Co.: San Francisco, June 29, four weeks.
MYRA GOODWIN: N. Y. City, August 3, week.
NORMAN COMEDY Co.: Smith's Falls, Ont., 8 to 11; Perth, 13, week; Gananoque, 20, 21, 22; Ottawa, 23, 24, 25.
NEWTON BERLS: Albany, 6, week.
OWEN FAWCETT: Manistee, Mich., 7, 8, 9.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Peshtigo, Wis., 9; Marinetta, 10, 11; Menomonee, 13, 14; Mason, Mich., 15, 16; Negaunee, 17, 18; Ishpeming, 20; L'Ance, 21; Houghton, 22; Calumet, 23; Hancock, 24, 25.
ONLY A WOMAN'S HEART Co.: Cadillac, Mich., 9; Ludington, 10; Manistee, 11; Manitowoc, Wis., 13; Depere, 14; Oconto, 15; Peshtigo, 16; Marinetta, 17, 18; Menomonee, 20, 21; Mason, Mich., 22, 23; Negaunee, 24, 25; Ishpeming, 27; L'Ance, 28; Houghton, 29; Calumet, 30; Hancock, 31, August 1; Duluth, Minn, 2, 3; Brainerd, 4; Moorhead, 6; Fargo, Dak., 7; Castleton, 8; Jamestown, 10; Bismarck, 11; Glendive, Mont., 12.
POWER OF MONEY Co: Manistee, Mich., 17, 18.
PRIVATE SECRETARY AND PROFESSOR Co. (W. H. Gillette): San Francisco, Cal., 6, two weeks.
PRIVATE TUTOR Co.: Saratoga, 16, 17, 18; Pittsburg, 20, week.
R. E. GRAHAM, Worcester, Mass., 6, week.
RICHARDSON-BLAKE Co.: Cleveland, 6, week
SHADOWS OF A GREAT CITY Co: Butte City, Mont., 15 to 18; Salt Lake, 23, 24, 25.
SILVER KING Co.: Freeport, Ill., 9; Dubuque, Ia., 10, 11; Lacrosse, Wis., 13; Hastings, Minn., 14; Brainerd, 15, 16; Duluth, 17, 18.
STANDARD DRAMATIC Co.: Jamestown, N. Y., 6, two weeks.
STUART DRAMATIC Co.: Galena, Ill., 6, week; McGregor, Ia., 13, week; Decorah, 20 week.
TAVERNIER DRAMATIC. Co.: Port Huron, Mich., 6, week; E. Saginaw, 13, two weeks.
TONY HART: Paterson, N. J., August 17.
ULLIE AKERSTROM: Marlboro, Mass., July 6, week.
WALLACK'S VICTOR DURAND Co.: Fargo, Dak., 9, 10, 11.

OPERA AND CONCERT COMPANIES.

ALICE OATES: Indianapolis, In., July 6, week.
ACME OPERA Co.: Waterloo, July 6, week.
AMY GORDON: Chicago, June 29, two weeks.
BLIND BOONE: Rockford, Ill., 13, 14; Beloit, Wis., 15; Dubuque, Ia., 30, 31, August 1.
CARRINGTON OPERA Co.: Detroit, July 1, three weeks.
CORINNE MERRIEMAKERS: Brocton, Mass., 6, week; Fall River, 13, week; Boston, 20, six weeks.
CASINO POLLY Co: Boston June 29, three weeks.
EUSTIS' and TUTTILL'S BIG BURLESQUE Co.: Boston, 13, week; Buffalo, 20, week; Cleveland, 27, week; Milwaukee, August 2, week; Chicago, 9, four weeks.
FAY TEMPLETON OPERA Co.: Memphis, 6, week; Kansas City, 13, two weeks.
FORD'S COMIC OPERA Co.: St. Louis, June 11, seven weeks.
GRAU'S COMIC OPERA Co.: Kansas City, 27.
HYERS SISTERS: Maquoketa, Ia., 8, 9, 10; Independence, 11, 13; Waterloo, 14, 15, 16; Charles City, 17, 18; Osage, 20, 21; Albert Lea, Minn., 22, 23, 24.
HARRIS OPERA Co.: Cincinnati, 13, two weeks.
HOLMAN OPERA Co.: Buffalo, June 29, two weeks.
JANET EDMONDSON: Montreal, June 15, four weeks.
MEXICAN MILITARY BAND: Columbus, O., 8, 9.
MEXICAN TYPICAL ORCHESTRA: Baltimore, 6, week; Washington, 13, week; Buffalo, 20, week; Chicago, 27, week.
MCCAULL OPERA Co.: Chicago, June 8—indefinite season.
RINEHART OPERA Co.: Pittsburg, June 29, three weeks.
ROSENFELD OPERA Co.: Milwaukee, 14, week
STEINER'S OPERA Co.: Bath, N. Y., 9, 10, 11; Corning, 13, week.
STANDARD OPERA Co.: Montreal, July 6, two weeks.
THEODORE THOMAS CONCERTS: Chicago, 6, five weeks.
THALIA OPERA Co.: Milwaukee, June 6, week.
THOMPSON OPERA Co.: Chicago, 6, two weeks.
WILBUR OPERA Co.: Springfield, Mass., July 6, week: Holyoke, 13, week.
WILEY-GOLDEN OPERA Co.: Rochester, 29, two weeks.

MINSTREL COMPANIES.

BARLOW-WILSON: Denver, 11; Lincoln, Neb., 13; Winona, Minn., 14; Rockford, Ill., 17.
BILLY KERSANDS: Chicago, 6, week; Burlington, Ia., 13; Quincy, Ill., 14; Hannibal, Mo., 15; Kansas City, 16, 17, 18.
CALIFORNIA: Newark, July 6, week.
GORTON'S: Elmira 9, week.
HAVERLY'S: Chicago, 6, two weeks; Peoria, 20; Omaha, Neb., 22.
SAN FRANCISCO: N. Y. City, 13, week.

VARIETY COMPANIES.

BLAISDELL BROS.' Co.: N. Y. City, July 6, week.
BOBBY NEWCOMB: Indianapolis, July 6, week; Chicago, 13, three weeks.
BEANE GILDAY Co.: Chicago, 6, week; Indianapolis, 13 week; Buffalo 20, week; Cleveland, 27, week; Newark August 3, week; N. Y. City 10, week.
IDA SIDDONS' MASTODONS: N. Y. City, June 29, four weeks.
HOWARD-MAX Co.: Muscatine, Ia., 6, week; Lincoln, Neb., 13, week
LANG'S Co., Buffalo, 6, week.
SEMON NOVELTY Co.: N. Y. City, 6, week; Brooklyn, L. D., 13, week.
TONY PASTOR'S Co.: Boston, 6, week.

MISCELLANEOUS.

DELEVAN PAVILION: Westfield, Mass., 6 week.
MIACO'S HUMPTY DUMPTY: Elmira, N. Y., 6, week; Chicago, 13, week; Findlay, O., 21, 22, 23; Sandusky, 24, 25, 26.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Cleveland, 29, two weeks; Detroit, July 13, two weeks; Bay City, 27; East Saginaw, Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

CIRCUSES.

ADAM FORPAUGH'S: Racine, Wis., 9; Milwaukee, 10; Fond du Lac, 11; Green Bay, 14; Appleton, 15; Oshkosh, 16; Stevens Point, 17; Wausau, 18; Eu Claire, 20; New Richmond, 21; St. Paul, 22; Minneapolis, 23.
BARNUM'S: Woodstock, N. B., 10; Houlton, Me., 11; Waterville, 13; Lewiston, 14; Portland, 15; Portsmouth, N. H., 16; Manchester, 17; Nashua, 18; Keene, 20; Brattleboro, Vt., 21; Rutland, 22; Burlington, 23; Montpelier, 24; St. Johnsbury, 25; St. Albans, 27; Whitehall, N. Y., 28; Bennington, 29; Pittsfield, Mass., 30; Elmira, N. Y., August 18.
BARRETT'S: Sacramento, Cal., 14, 15; San Francisco, 30 to August 8; Los Angeles, 26.
BARRETT'S: San Jose, Cal., 22.
BUFFALO BILL: Philadelphia, 6, week; Poughkeepsie, N. Y., 13; Danbury, Ct., 14; Meriden, 16.
BURR ROBBINS': Vinton, Ia., 9; West Liberty, 10; Washington, 11; Keokuk, 13, Canton, Mo., 14; Memphis, 15.
DORIS': Mt. Morris, Can., 9; Woodstock, 10; Simcoe, 11; Ingersoll, 13; Brantford, 14; Galt, 15; Guelph, 16; Brampton, 17; Toronto, 18; Hamilton, 20; Oshawa, 21; Port Hope, 22; Picton, 23; Belleville, 24; Kingston, 25; Montreal, 28.
CARVER'S WILD WEST: Lowell, Mass., 8, 9.
COLE'S: Cobleskill, N. Y., 9; Oneonta, 10; Binghamton, 11; Ithaca, 13; Oswego, 14; Elmira, 15; Bath, 16; Danville, 17; Bradford, Pa., 18; Dubois, 21; Kittaning, 22; Pittsburg, 23, 24; Washington, 25; Hollidaysburg, August 3.
FRANK A. ROBBINS': W. Randolph, Can., 9; S. Royalton, 10; White River Junction, 11.
O'BRIEN'S: Indiana, Pa., 9; Butler, 10; Freeport, 11.
PULLMAN'S: Cleveland, 11, week.
PRIEST'S: Sioux Rapids, Ia., 11.
SELLS': Fairfield, Ia., 24.
ROBINSON'S: Salt Lake City, 17.
VAN AMBURGH'S: Binghampton, 9; Ithaca, 10; Oswego, 11; Waverly, 13; Bath, 14; Hornellsville, 15; Olean, 16; Bradford, Pa., 17; Wellsville, N. Y., 18; Corning, 20; Elmira, 21; Watkins, 22; Penn Yan, 23; Canandaigua, 24; Genoa, 23; Seneca, 27; Auburn, 28; Syracuse, 29; Lyons, 30; Rochester, 31.

Mr. Hart Postpones.

"My star, Mr. Tony Hart, has decided to postpone his opening until August 3." said Manager Parker to a MIRROR reporter. "There are several reasons for the postponement. In the first place, his new comedy will require at least a month's rehearsals. I has been so far altered from the original as to require two new scenes entire."

"Are you prepared as yet to announce the name of the comedy?"

"For a few days, at least, Mr. Hart will not lift the injunction of secrecy. He returns to town on Friday, when probably the name will be divulged. In the meantime myself and assistant are busy with the preliminaries of the tour. Mr. and Mrs. Hart are now in Worcester, Mass, the boyhood home of the former. A sister of Mr. Hart is about to be married, and the couple remain there until after the wedding. By the way, Mr. Hart has selected his company, but I'm not prepared to give the names."

An Ohio Romance.

The spirit of chivalry may be dead in New York, Brooklyn and adjacent territory, but it continues to exist in picturesque reality in Ohio, outside of Cincinnati. There are spots in Ohio where the very air is redolent with romance, where the Summer breezes, laden with the delicate perfumes of wild-roses and wood violets, chant love poems among the branches of graceful elms, and if one's ears have not been fatally surfeited by sundry ambitious provincial orchestras, this music is most delicious indeed.

Chillicothe, a dear old town, the ancient capital of the State, and surrounded by a country of unsurpassed loveliness, is in the very heart of the romantic belt, and it is there that the spirit of chivalry continues to flourish with undiminished vigor. During a visit in that charming little city I stumbled, with delightful abruptness, upon one of the most novel and touching of romances. We were returning one day, by a picturesque hill-road, from "The Caves," a rugged but lovely resort, locally famed, when one of my companions pointed out a large, low-roofed, square log-cabin of venerable age, on a little knoll at the edge of a deep wood. It had evidently been built when the century was young, and, although strong in its day, wind and weather had successfully assailed its heavy timbers, and it was in a sad state of decay. Two or three of the heavy bottom logs had rotted away and allowed the structure to settle to that point. The doorway's height had been reduced to a scant three feet. The split-oak shingles had taken a boomerang twist, and the whole place had a tumbledown appearance. It was anything but a bower of rural loveliness; no ivy, or woodbine, or wild clematis clambered over the cabin's decaying walls. No sweetbriars brightened the low entrance to the dwelling with their fresh, sweet faces—not a single beauteous thing was discoverable about the place, with the exception of a bunch of timorous little violets, blooming in a piece of sod that had been oddly placed upon the sill of the only window of which the house could boast. A crazy old fence enclosed the small piece of level ground in the centre of which the hovel was built. These details were noted from our carriage as it halted in the narrow roadway.

"Surely no one lives there!" I exclaimed.

"A mistake," answered my companion. "That is the home, and has been for the last thirty-eight years, of the queerest old character I know of. The story of his odd life is a profoundly interesting romance. He has recently become known out here, far and wide, as 'The Hermit of the Huntington.' The latter part of his title he derives from having a residence in the Township of Huntington, one of the most picturesque and hilliest divisions of the county. He is a hermit in the truest sense, and has lived in that rickety old log cabin, a broken-hearted, lonely old man, for nearly forty years. He buried himself here in the hills to be away from contact with his fellows. This road is but little traveled, and the poor people living back beyond here never interfere with the hermit's seclusion. Up to three months ago, scarcely a score of people knew of his existence, and it was through sheer accident that he was discovered by a young newspaper man of Chillicothe, who entered the old man's cabin, and after a long struggle succeeded in getting from him something like a connected story of his life—a story of tender sentiment and exalted devotion to a chivalric promise."

"You call him a 'broken hearted' old man,'" said I.

"Truly broken hearted. That's the point of the story. Would you like to see the frame that holds the shattered vital organ?" This was a shockingly cruel question, but its force was blunted by my curiosity.

"But will he be seen?"

"Not if you send in your card. The only way to get at him is to invade the hermitage and take the consequences," answered my audacious companion.

And so it was decided to storm the old man's sanctuary, and we clambered up the little hill leading to the cabin, over the gateless old fence, and stood expectantly before the sunken doorway. The door rattled threateningly under a rather vigorous knock. There was no answer to this or half a dozen subsequent.

There was a vigorous noise at the opposite side of the cabin, as though some one were beating the ground with a club. We went around the hovel to see what the noise meant, and stumbled upon a blood-curdling scene. An old man, certainly past his seventieth year, with "wrinklesque" hair and beard and a sadly bowed form, was bending over a pile of rats, containing not less than twenty long-tailed, long-moustached vermin, and hammering vigorously every animal that showed any spark of life.

"That is Joseph Ingman, the hermit," said my guide, and then to the old man, indifferently: "Where did they all come from?"

This was the first intimation the old man had that visitors were present, and the knowledge did not seem to overwhelm him with joyousness.

"In the house there, under the floor"—this gruffly.

"Evidently a pleasant place to live," I thought, getting upon a box, away from the creepy creatures.

"Did you get them all?" was solicitously asked.

"All? No—not half. The ground under the house is full of nests, and at night they run all around the room. I made up my mind to kill some of them off. I wish I had a good dog. I had one, but I shot him by accident, a while ago, while hunting in the brush back there."

"Why don't you get a cat?" I ventured.

"A cat! I don't like cats. You can't trust them. I'm an old man now, and will die some night, in there. A cat would eat my head off, but a good dog would look after me, and keep the rats off till I was found and put under ground. No! I don't want a cat."

"How did you kill all these?"

"With this," said the hermit, holding out his blood and hair-stained club. "Come and see where they live." And he led the way around and into the cabin. He was warmed with exercise, and interested in the rat-annihilating exploit, and we "we kept him going." One half of the loose flooring—boards laid upon unhewn poles—had been torn up, exposing a perfect mass of rat nests. A more utterly wretched human habitation could not be conceived than that cabin. It was the very depth of poverty, misery and desolation. The ceiling was so low that one could scarcely stand erect, and when I climbed upon a high but backless chair to keep out of the way of curious minded rats, I bent my head to keep my hat from encountering the rafters. The room was guiltless of furniture, unless a mass of old plunder, clothing of venerable age, sundry pieces of chipped and broken crockery, old boots, a gun and shot-pouch of ancient pattern, and a roll of clothing lying upon the floor, could be called furniture. This bunch of wearing apparel was the old fellow's pillow the hard, damp floor his bed.

By a long and prudent course of insinuating and sympathetic questioning, the hermit was embarked in the relation of his strange life-story, which certainly possessed all the elements of romance claimed for it by my friend. He occupied an hour in telling it, as my spinal column attested, but only its more interesting parts are preserved here. He had lived for the last half century in the hills, and for the last thirty-nine years alone—a hermit. He came from Frederick City, Md., where he has now numerous relatives living. He was apprenticed to a saddler in his native place, and after learning his trade went to Baltimore and secured employment. A brother-in-law of his named Preston came out to Ohio and located in Chillicothe. He was employed to superintend the construction of a large aqueduct over Point Creek, which was to form part of the hydraulic canal then under construction. Preston wrote home glowing accounts of his success in the West, and urged Joseph Ingman and his brother to join him. So in 1835 the two young men started afoot for Ohio. They walked to within thirty miles of Chillicothe, when their feet became so sore that they were compelled to take the stage. Young Ingman could get nothing to do at his trade in Chillicothe, and to sustain himself he took a position under Preston to dress stone for the aqueduct, which took him into the hills where he now lives. He had not been in Chillicothe many months before he met a handsome and worthy young woman from Western New York—Martha Springer. Ingman was a good-looking fellow, and he and Miss Springer formed a deep attachment for each other. After a year's wooing Ingman made her his wife. For seven years they lived together in unalloyed happiness. One child, a boy, was born to them.

Ingman's wife was prostrated one Spring by a malady which speedily developed fatal tendencies. The husband was wild with grief. He never left her bedside. One night, her last upon earth, she awakened from a long silence, upraised her wasted arms, and placed them about her husband's neck, asked him if he would make her a promise, the last she would ever invoke. He replied that she could ask nothing within his power that he would not fulfil. Then the wife, over whose couch the shadow of death was hovering, asked him to promise that he would never remarry or interest himself in any other woman, and Ingman willingly gave the dying woman his word.

After the burial, he retired to his cabin in the woods, a broken-hearted man. During all the weary years that have passed since his wife's death he has been true to his promise. Every earthly ambition was buried with the woman he so deeply loved. She is buried in the old Methodist graveyard in Chillicothe. Her grave is frequently strewn in Springtime with a wealth of wild-flowers. "Old Joe" places them there, stealing there at night by a circuitous route around the city, and spending hours beside the little green mound that marks his wife's quiet resting-place.

MINNIE MADDERN.

STAGE STORIES.

IX.

OH, WHAT A NIGHT!

I think I am willing enough to serve a friend in need at any time, but there is such a thing as reaching a limit to friendly service, and I touched that limit once in my life. I had left the stage temporarily and was engaged on a Philadelphia newspaper at the time of which I write, and among my intimate cronies was a well-known actor whose name is now quite familiar to metropolitan audiences. He is a good fellow, but in those days he was not favored with the popularity which he has since achieved in his profession, and his ill-fortune frequently induced long continued spells of moroseness, in consequence of which he was often accused of eccentricities which, to all but his closest friends, indicated a mind diseased. Had he been a person of vices, even we who enjoyed his most thorough confidence might have believed in this delusion and attributed his singular actions to the enemy which steals away the brains. But he was as steady as a truck-horse, seldom indulged in more than a few convivial "beers," and was inclined to literary pursuits, which, had they been persistently pursued and guided with tact and energy, would have certainly produced some exceedingly creditable and notable results. But even to those who knew how to appreciate the friendship and ability of the man, he was at best an odd fellow—always engrossed in some visionary schemes never to be consummated, and his gentle, sensitive nature continually shrinking from the struggles of life necessary to the attainment of practical ends.

The old bell on the State House had sounded its midnight strokes as I sat in the Press Club rooms, which were at that time situated in an upper story opposite Independence Hall, diligently putting the last lines to an evening assignment, when I heard the slow and unsteady footsteps of some one ascending the dark stairway. I was alone in the place, and imagining that I was soon to be interrupted by the entrance of some fellow-scribbler with a Saturday night tide aboard, I bent more earnestly to my work and mentally determined to finish that article in spite of any bore that might break the solitude of the apartment. But the useless rattling of the knob convinced me that the man on the stairs was not a fellow-member of the Club, but a stranger to the spring-lock, and rising reluctantly I went and opened the door with the brusque manner of a person liable to give a very abrupt greeting to any intruder. The door was opened, and there fell into my arms the limp form of poor Charley M——, my actor acquaintance. It did not need a very close scrutiny to convince me that he had partaken much too freely of the cheering cup. He had gone far beyond his usual temperate limit, and was about as helpless as a man could become without being utterly insensible. It was the first time I had ever seen him in such a condition, and my surprise was heightened by the fact that he had sought me out, though the Press Club had often been a meeting-place for himself and other friends of mine.

"How came you here?" I asked him.

"Been out with s'm friends. Say, Al, take me home," he gasped.

After much inquiry I ascertained that he had met a few old chums who were playing at the Arch that week, with whom he had been sampling liquor for several hours, and, leaving the party for home, he discovered that he was unable to get on his car, and had come to the Club in the hope of obtaining my assistance, I was too busy to think of taking him home, as there was an hour's good hard work awaiting me at the office; but, upon reflection, I decided that I would walk him to my office, and, leaving my copy there, seek a hack and send him to his house under the guidance of the driver, whilst I could return to my labors. So together we stumbled down the steps and into the street. Passing an all-night saloon, it occurred to my mind that it would be well to pour into him a sobering draught of some kind, and accordingly I led him to the bar and instructed the barkeeper to this effect. Just what the potation was that the man of cocktails mixed I never knew, but I saw that the principal ingredient was ice—shaved ice—that was brimming over the big glass. Charley took it down in a few insatiate gulps, and I led him into the street again. Scarcely had we reached the sidewalk before he began to shake and quiver as if he had the ague. It required my most determined efforts to keep him on his feet.

"Le's sit down," he murmured, as he made a movement to squat on the curbstone.

"Not here, Charley," I said. "Wait a little while."

"I mus' sit down," he persisted, with another drawl and a hiccough.

"You mustn't sit down here. After a little while you shall."

"Can't (hic) walk any farther. Got to (hic) sit down," he said, as his body trembled with a chill.

But I held him up. Yet every few steps he would plead to be deposited on the curbstone. Once he did break away from me and would have fallen had I not grabbed him by the collar and the middle point of vantage.

My predicament was not a congenial one, but there was a duty to be performed that admitted of no shirking, and to make the best of it I had to keep him on his feet and hope for the return of his reason. Frequently he refused to obey me, and wriggling, as only a drunken man can wriggle, he sought to indulge in what seemed to him to be the priceless luxury of "sitting down." At last I had got him to my office corner, when, with a strong effort, he released himself and in a moment was sprawling on the sidewalk. There chanced to be a pressman near by taking his smoke before the first forms should descend from the composing room, and he came to my assistance. Charley lay motionless on the pavement, as the brawny pressman leaned over him, and observing his rigid position, the latter said in an excited voice that thrilled me with a sudden dread:

"Why, the man's dead!"

"Oh, no, he isn't," I exclaimed; "hes' only a little the worse for liquor."

"I tell you he is dead," reiterated the fellow. "Feel how cold his flesh is becoming. And here, put your hand over his heart—can you feel any throb there?"

I followed his directions, and, sure enough, *the heart had ceased to beat!*

There is no use in my trying to convey by word the awful excitement I felt at that moment. I became dizzy at the thought, and leaned up against the wall for support. But hope returned in a moment, and I said to the pressman:

"Here, help me carry him to the grating, and perhaps the warm air from the boiler may revive him. He seemed chilled through a few minutes ago. Now tear open his vest and shirt collar and rub him with all your might about the chest and throat, so as to revive animation. I shall go after a doctor."

But for all our rubbing there was not the slightest indication of returning life. The limbs were rigid and the eyes looked upon us with a horribly fixed and deathly stare. Then I hurried away for medical assistance.

In valedictory addresses and college orations I have heard the noble, self-sacrificing character of the medical profession extolled in hyperbole which the paucity of language seemed almost totally inadequate to express, and on that eventful night all of these benevolent sentiments were recalled with a mixture of satire that will never, so long as I live, dissociate itself from all such empty laudation. My first call was made at a neighboring drug-store, into which I rushed, quivering with nervous excitement.

"There's a man dying down the street," I exclaimed in short snatches of breath, "and I wish you would hurry down there and do what you can for him."

This bit of intelligence, it seemed to me, was enough to make any druggist desert his shop. But instead of showing the professional interest I had expected, he simply informed me that, as he was alone in the place, he could not leave it, and it would be necessary for me to call up a doctor. The cool indifference of that night-clerk will always live in my memory as the acme of human heartlessness. Then off I ran in search of a doctor's sign. I found one near by, rang the bell of the house with such energy that Bolus was brought to the second story front window, and, hearing my wants, exclaimed, with exasperating placidity, that he would be delighted to accompany me but for his wife's illness, which made it necessary that he should not leave his room and disturb her rest at such an hour. But he kindly referred me to another physician, who might accommodate me. And I sought out the other man. The answer which came down the speaking tube to my request informed me that he, too, was troubled with a sick wife, whose illness required his constant attention. For the next half hour I was scrutinizing every house in the neighborhood for a doctor's sign. But the most singular part of my search was that there was an epidemic raging violently among the doctors' families in that part of the city, and solicitude for the welfare of their wives debarred the physicians from deserting them in their hour of need. But for this, they all informed me, it would be a privilege and a pleasure to attend on my friend. Nervous and disheartened, I returned hurriedly to my office, only to find the pressman still rubbing my friend, but without any encouraging results.

"There's no use trying to restore that man," said he. "He's dead, sure."

"I won't believe it," I replied. "Go call me a carriage and I'll take him to the Pennsylvania Hospital. He'll be sure to get treatment there."

The hack was procured, and after much difficulty poor Charley's rigid limbs were doubled up and he was deposited on the seats. I got inside with him, and in a few moments the driver pulled up his horses at the old-fashioned lodge at the entrance to the hospital. Several determined knocks on the gate brought Alexander, the ancient keeper, from his bed. I had known this stubborn old fossil for a long while, and was glad to see his familiar, grizzly head peer out at me through the bars. At last, thought I, my suspense is ended; Aleck will help me out all right. But another disappointment awaited me. Aleck was crabbed and unreasonable.

"You know well enough that we only care for accident cases here, Mr. Canby," he said. "You can't bring any sick cases in without written permission."

"But the man is dying, Alec. Think of it! He's dying! Surely you won't close the doors of an institution of this kind against a dying man."

"Can't help it; I've got my orders."

"But this is a case of accident. See, he has cut his head on the sidewalk."

"That ain't nothing," said the obdurate Alec. "He can't come in."

Then I became desperate. "See here, Alec," I said, with great earnestness, "if you don't let us in I shall leave this man right here on your steps to die, and I'll take good care that every newspaper in the city finds out that he died for the want of the medical attention which you—*you*, mind you—refused him. Alec [with an awful voice], you will be pointed at as the poor fellow's *murderer!*"

This was too much for the old Cerberus, and with much grumbling he opened the heavy gate, and the hackman assisted me to carry out the burden into the lodge and deposit it on a bench—not, however, before I paid him liberally for holding up one end of poor Charley's body.

I pass over the persuasion I employed to induce those two human brutes to go to the hospital and call up a physician, and also how, when an indifferent young sawbones did finally come (after a wait that seemed to me to last hours), he lectured me severely for breaking the rules of the institution in bringing such a case to a hospital supported by private subscription, and which was not obliged to accept the city's sick unless it chose to do so. These are but details in the trying adventure. I was too anxious about my patient to argue with the doctor the obligations of the corporate institutions to the State, and I remember now with boiling indignation that I took his abuse with shameful humility. At last he did attend to Charley. He turned him over once or twice, pressed his chest, placed his ear over his heart and meditated over his pulse until I was distracted with impatience.

"Well, doctor," I said, "is he dead?"

"No," he drawled; "I don't think he is dead yet. That ice was too much for his stomach, and his system has received a shock that has almost entirely suspended animation."

"And can you cure him—bring him around all right?" I asked eagerly.

"I could if I had him in the building, but I can't do anything here," he said, with exasperating coolness.

"All right. Let's carry him up there," and I stepped forward with alacrity to help lift the body. But the doctor only buttoned his linen duster—slipped on as he left his bed—closer around his neck and made no movement to assist. A dollar tossed at the night-hawk induced him to take hold of Charley's feet, and together we conveyed him along the gravel walk, into the white building, up a pair of winding stairs, and deposited him on an iron couch at one end of a long dormitory. The sight of that room has never left me. By the light of a low, flickering gas-jet at either end of the long hall I could see two rows of white cots between the blank, whitewashed walls, and in them I could define the outlines of what impressed me as so many corpses laid out for burial. Their toes pointed upward with painful regularity. There was not a sound to break the awful stillness. I thought a good healthy snore would have been the sweetest music that could have greeted my ears; but not even that boon came to my attentive hearing. Left alone in that place whilst the doctor went to fetch a galvanic battery, and wrought up to such a nervous strain by my exciting adventure, I fancied that each of these sheeted forms was preparing for one concerted movement to surround me in a ghostly circle. Indeed, as I stood there for the moment, I fancied that the couches seemed to be stealthily nearing me with this purpose in view. Fortunately for my disordered reason, the physician returned before this design could be consummated, and, arranging hot sponges along Charley's spine, he began preparing his instrument for his tests. One of the poles of the battery he placed in the palm of Charley's hand, and as he held the other he said in a distinct voice close to the latter's ear:

"What is your name?"

There was no sign from the quiet form. The lips were closed with the seal of death.

"Can't you tell me your name?" he asked again.

And still the pale lips were motionless. "He is dead," I murmured to myself in despair.

"Come now, tell me your name," persisted the physician, as he started the battery with one hand and with the other placed the other end of the current on Charley's neck. The moment the tin cylinder touched Charley's pallid flesh there came a response from the motionless form like the voice of a calliope:

"Charley M——!"

So sudden was the sound that I started with a shock. But a still greater surprise was in store for me. Down that long hall the voice reverberated, and up from those couches, like so many ghosts, arose, as if by a slow, deliberate, automatic movement, every recumbent form. And such forms! There was one figure with a head bandaged, another with an arm in sprints, another with— But why try to enumerate the various forms of human accident and mutilation that met my terrified gaze? Dante or Poe may have conceived such a weird scene in one of their morbid nightmares, but I am positive no normal, healthy mind can imagine the sight as I saw it. I shrank back against the wall and even my power of speech seemed to have left me. Not a sound came from the couches. Every head was turned toward us. And then, as noiselessly and as automatically as they had arisen, each fell slowly back upon his pillow again. The scene needed but an incantation to complete its awful and unearthly character.

Again the doctor was appealing to Charley in a cold, deliberate voice:

"Where do you live?"

But no response came. The cold lips were as motionless and as lifeless as before.

"I want to know where you live," said the physician with more earnestness; but still no reply came.

"Tell me where you live," said the doctor, in a commanding tone and with some severity, at the same time bringing the current of the galvanic battery to bear upon Charley's neck.

"Fifteenth and Jefferson!" yelled the patient at the top of his lungs, and glancing fearfully down the room I saw those same ghostly forms rise again in the same unearthly manner as before, each gazing at us for a moment and then relapsing back into their former recumbent positions. Several times this incident was repeated, and had the doctor not ceased his tests when he did I verily believe he would have had two patients to revive instead of one, for my mind was fast weakening my body. But at last he turned to me in his heartless, casual way, and explained that my friend's trance could be broken up by a little careful nursing, and he assured me that I could leave him with the full expectation of seeing him up and nearly well again the next day. I heaved a long sigh of heartfelt relief, and in response to the doctor's reminder that there was an account to be settled, I gave him nearly every dollar I had, and hurried out into the cool night air. Oh, what a grateful escape I made from that horrible chamber of spectres.

As soon as I felt the fresh breeze blowing on my heated, throbbing head, I became rational. Going to the telegraph office I left a message to be delivered to Charley's family after daylight, explaining that he had been taken ill in the street, and I had placed him in good care at the hospital. Then I sought my bed—for it was much too late to go to the office, and the paper wagons were trundling through Chestnut street. My dreams were but a revival of my bit of experience in that sick-ward.

* * * * * * *

I had not seen Charley for several months. Once he had called at my office to thank me for my care of him, but his stay was brief, and business had kept me away from my usual haunts for a long time. One warm evening in July I was walking up Ridge avenue, intently thinking of an article I had in view, when who should overtake me but Charley.

"How are you, old man?" I said, familiarly. "Glad to meet you. I've got a long walk to take, and I shall be glad to have your company."

And so we strolled along and chatted pleasantly of our mutual affairs, until finally I took occasion to speak of the intense heat.

"Yes, it is terribly hot," he assented; "I can't endure heat. It seems to knock me out completely. I can't stand exercise of any kind in such weather as this. Do you know, I believe warm weather produces an infirmity in my nature. Why, even now I feel utterly exhausted. I want to rest. I must sit——"

I turned on him with a desperation that was almost frenzied.

"Hold on!" I cried, "hold on! Let me get five minutes ahead of you and you can sit down for a week; but never again, by all that's ghostly and ethereal, shall you sit down with me again!"

And I dashed away with the speed of a man with a purpose—wild, desperate and unconquerable.

A. H. CANBY.

Mr. Taylor's Latest.

Olie is the title of Howard P. Taylor's latest work, which he considers his best effort, not excepting Caprice and May Blossom, of which latter play he still claims to be the principal author. Olie is a purely American domestic comedy-drama, somewhat in the style of Caprice. The author furnishes the following synopsis of the plot:

The first act is located in a villa on the banks of the Hudson. Olie and Will Somerville are a young, well-to-do married couple, and have a child, still in the cradle. Will is essentially a man of the world, and a member of several fashionable clubs of New York. He tires of the monotony of "love in a cottage," and his old propensity for "rackets" gradually supplants his ideas of domestic bliss. He receives an invitation from a *ci devant* fashionable acquaintance to attend a private *bal masque* in Madison avenue, and concludes to go, but does not know what excuse to give his wife. At this juncture two sporting city friends happen at his cottage, and persuade him to renounce his quiet existence and return to New York for "a good time." They plan a device to deceive the wife, and the act closes with their departure. Olie suspects Will has deceived her, and determines to go to the ball herself. A number of well-conceived comedy scenes occur in this act between other characters—all having a relevancy to the plot.

The second act opens in a drawing-room in Madison avenue, where a minuet is being danced. Will is informed that a former sweetheart of his (Mlle. Duplessier), a French lady of leisure and wealth, would not be present, as he expected she would be. Olie, in masque, concludes to personate this lady, and leaves to change her disguise. After several amusing comedy scenes, Olie is ushered in as Mlle. Duplessier, *en masque*, and Will's old feeling immediately returns, and he makes desperate love to her.

The third act brings Olie to her home on the Hudson the next day. None of the family suspect her adventures of the previous night. In the afternoon Will returns, and Olie receives him with all her wifely love and affection. Will pleads fatigue from overwork while in the city, she evincing much solicitude for his condition. He hands her proofs to show how hard he had been at work, which she pretends to accept, and they both exit to dining-room. Several comedy scenes occur here, when Will enters in a state of excitement, believing his wife had some clue to his capers while in the city. Olie enters and stands pale and listless. He is about to go to her when she wards him off. She tells him of his deception. He becomes indignant, and defies her to make good her accusations, which she does by pointing to the ring on her finger, and repeating with French dialect her speech to him at the ball. Will is overwhelmed with mortification, but finally asks forgiveness. Believing he had disgraced them forever, and imbued with the highest sense of pride and self-respect, she refuses. He appeals again, in the name of their child. She is still unyielding, and says that but one thing can be done—"We must separate!" and starts to dress the child for that purpose. Will, in the fullness of his remorse, prevents her and concludes to go himself. The act ends with an affecting separation.

Five years elapse. The fourth act opens with a garden on the banks of the Hudson, the exterior of Olie's cottage, the Palisade being seen in the distance. As the curtain ascends two gardeners are discovered at work, one of whom is Will, disguised. In his position here he meets his child often, and has several pretty scenes with her. Olie has become taciturn and reflective, and devotes her life to quiet charities—all the while, however, upbraiding herself for sending her husband from her, for she still loves him. In his travels over the world Will found that his love for his wife only increased with his absence, and determined to return; but uncertain as to her feelings for him he sought this method of ascertaining. He sees her daily, and many times he is on the point of disclosing himself, but is restrained by her hauteur and silence. Finally an incident brings father, mother and child together, when Will tells her that he met her husband in a distant clime; that he still loved her, and would have returned to her long ago, but that he knew she had ceased to love him. Olie, forgetting herself, tells him that it is false—that her husband has never been from her mind, and ends by exclaiming: "In God's name, man, who are you?" Will is about to reveal himself and clasp her to his breast, when the child, who has wandered to the brink of the cliff, falls over. Olie hears her screams and rushes to the edge. It is but the work of an instant for Will to jump over and bring the child to the top, which Olie grasps with a mother's love and solicitude. Will, in his efforts, loses his beard and wig. Discovering this, he is about to exit quickly, when Olie turns to thank him, and recognizes her husband. She is about to rush into his arms, when he restrains her, telling her that he has returned to save her child and receive her gratitude. In a paroxysm of despair at his indifference, she swears it is not gratitude, but love. He then quickly takes her to his arms as the curtain descends.

The play is full of comedy, and the characters are all quite equal. A pretty underplot, for lack of space, is not given in this account.

National Holidays and Art.

We confess to a somewhat painful feeling on the approach of what we are accustomed to call national holidays. It is not a long while since a certain patriotic element could be discerned in our festive celebrations. When the Fourth came along nothing was more sure than the appearance of a flaming bill in front of the Old National Theatre (Chatham street) announcing The Battle of Chippewa.

In this historic place General Winfield Scott figured as one of the characters, and an Indian chief as another, played by Edwin Forrest. This was before that great actor had become famous as Metamora. The author of the play was Mordecai M. Noah, at times Editor of our most popular evening paper, Sheriff of the county and Judge of Sessions. He was a Jew without guile, and it is noteworthy that in those days Jews were conspicuous as representatives of local literature.

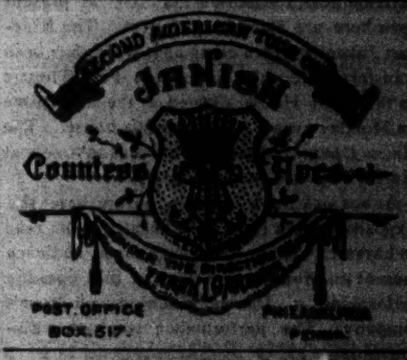
Prominent and busy among these was James B. Phillip who contributed [illegible] dramas to the East-side theatres. [illegible] Jewish lawyer, Hurlburt Judah, [illegible] poetic satire entitled "Gotham and the [illegible] amites," which secured for him the [illegible] tility of many leading citizens who [illegible] down in its pages; also for a time a [illegible] the city jail. Independence Day was [illegible] significantly recognized at the Old [illegible] Theatre with such plays as General [illegible] 'Seventy-Six and The Ship Carpenter, [illegible] the patriotic pen of Harry Watkins.

Those days have passed, but others are advancing when we may hope to see our [illegible] days welcomed and glorified with the [illegible] of American genius. At the theatres [illegible] noble historic dramas founded on our history, at the opera houses original operas glorifying our native romance and sentiments, our public parks ringing with home-made ballads and lyrical poems.

To this condition the community is rapidly approaching, and we hope yet to live to see the arts naturalized among us, and the whole country thrilled with the pulsation of genius as it moves us in music, the drama and kindred arts.

The air will be then once more the pure air of Freedom fanned by the Eagle's wings, and inhaled as the strength of our chosen days of enjoyment, peace and triumph.

—Henri Leoné's reason for leaving the Eustis Burlesque company was that the management decided to lay off a week. The laying off would not have been especially disagreeable, but it was announced that the ghost would also be "laid" for that week. Mr. Leoné thought that board, at least, should be paid. Mr. Leoné says that he is disgusted with the profession.



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TELEGRAPHIC NEWS.

Rosenfeld's Mikado.

[SPECIAL TO THE MIRROR]

CHICAGO, July 8.—The Mikado was finely produced at the Grand Opera House on Monday night. Roland Reed and Alice Harrison made distinct hits. Rosenfeld had two calls—the first was for the rent, which delayed the curtain half an hour; the second was at the close of the second act, and was an ovation. Reed is elated over his operatic debut. Business is good, and Rosenfeld has made his first success as a manager.

Haverly's Minstrels are doing a fair business at Hooley's. Die Fledermaus is doing a light business at the Columbia.

At the Exposition Building, McCaull has enjoined W. A. Thompson from further performances of The Beggar Student. Patience was substituted.

True Nobility opened its second week at McVicker's to a small house.

Kersands' Minstrels are doing well at the Academy. Amy Gordon, in Fatinitza, at at Grenier's, and Bessie Grey, in Pinafore, at the Olympic, are doing large business at low prices.

The strike of the street-car men affects the theatres considerably.

The Smoky City a Furnace.

[SPECIAL TO THE MIRROR.]

PITTSBURG, July 8.—Notwithstanding the extreme heat, the houses that are at present open here are doing very fairly. The Rinehart Juvenile Opera company, which has been transferred from the Exposition Park Theatre to the Opera House, opened at the latter place on Monday evening to a very fair house. The Harris Opera company, in its second week at Harris' Museum, is doing finely.

As hot weather is now a fixture here, the Exposition Park (Summer) Theatre will reap its harvest. There was a very large audience present on Monday evening at the opening performance of Davies, Manning and Drew's company. The performance was rather disappointing.

The present week will wind up the Summer season at the Opera House.

J. N. Gotthold is at his home here. Harry Ellsler will soon hie himself away to the seashore.

Opera Under Canvas.

[SPECIAL TO THE MIRROR.]

SPRINGFIELD, Mass., July 8.—The Wilbur Opera company opened for a week Monday, giving the novelty of comic opera under canvas. The new venture is not entirely successful, as the music has a muffled sound which spoils the effect of the best songs. Girofle-Girofla was given Monday night, and Susie Kirwin in the title role, J. E. Conly as Marasquin, W. H. Newborough as Mourzouk, and Georgie Knowlton as Aurora, all gave good satisfaction. Ed. Chapman's funnyisms as Don Bolero also pleased. Last night The Mascotte was given to a rather slim house, owing to rain. Susie Kirwin's Bettina was very good, and the whole performance was given with much snap, Chapman's Rocco being received with much applause and laughter.

Dr. Carver's Stress.

[SPECIAL TO THE MIRROR.]

WILLIMANTIC, Conn., July 8.—The Indians with the Dr. Carver Wild West Show left town yesterday en route for their Western home—a reservation—and the show, which is owned by McCafferty Brothers, of Houston, Texas, is about broken up. Dr. Carver is still in custody of the Sheriff at the Brainard House. The horses and other property are in care of the officers on the Fair Ground. The cowboys still remain, awaiting developments. Mrs. Carver joined her husband here yesterday.

Miscellaneous.

PROVIDENCE, July 8.—Pop, at the Sans Souci Garden, Monday night, made a decided hit. Large audience. Rip Van Winkle, at the Comique, opened before a large attendance at the matinee.

BOSTON, July 8.—Polly began its second week at the Boston Museum to a large house. The stanza about General Grant and his doctors has been omitted from "As I Told it to the Colonel." Josie Hall has disappeared from the chorus of daughters. Modern Venus, by Sydney Rosenfeld and Fred. Eustis, began a week's engagement at Oakland Garden to a large audience. Kate Davis, Ida Mulle, Mollie Fuller and Ed. Morris made great hits.

Mr. Hill's Preparations.

"I am going to do something in connection with the production of A Moral Crime, in Chicago next month," said Manager J. M. Hill to a MIRROR reporter, just as the former was about to make his escape into the Union Square café from a number of people who were waiting to see him, "that has never before been attempted in this country. I am going to manufacture everything used in the play—rehearsals of which will begin at the Union Square Theatre on July 20—from designs made from drawings of that period. To give you some idea of the extent of the undertaking, I will tell you that it will cost me $6,100 to make the furniture alone, which will be of the most gorgeous description. Here is the copy of the order just received from the manufacturers, Messrs. Spiegel and Company, of Chicago."

To judge from the schedule handed the [illegible], the furniture will indeed surpass [illegible] of the kind ever seen before on any stage. It will include a suite of drawing-room furniture of eighteen pieces in ivory and gold, Renaissance style, costing $1,975, among which will be easy-chairs and sofas in satin damask, silk velour and satin embroidery, as well as taborettes and pedestals of the same goods; a set of sixteen pieces, all gold, worth $2,755, including a Louis XIV. sofa in brochet figured satin, easy-chairs of the same, reception chairs of pattern brochet, taborettes of satin de genes, excritoire, console mirror, fireplace, fireplace mirror, etc. The third set, of old oak, includes fifteen pieces, and will cost $1,385. These will be in the Renaissance style, cabinet, buffet and bedstead, all with repousse panels; two carved tables, Louis XIV. easy-chairs in embossed bronze leather; Old Empire easy-chairs, and grand fanteuils of the same material.

William Stafford's Departure.

Some weeks ago it was announced in THE MIRROR that William Stafford would probably not undertake a tour next season; that if he did he would discard tragedy for comedy and the emotional drama. His plans were unsettled at the time the announcement was made. Since then the young actor has decided to star in comedy, and is now busy with preparations for an opening early in September. Mrs. Stafford (Evalyn Foster) never cared for the tragic drama, believing her forte to be comedy and emotional roles. She exerted her influence on a mind half made up and brought about the change in her husband's plans. Mr. Stafford struggled manfully for several seasons to achieve success in tragic roles, and while his success was very fair from an artistic point of view, the pecuniary results did not keep pace therewith. The organization now being gotten together will be known as the Stafford-Foster Comedy company. William W. Lyon has been engaged as manager, and is now making the bookings.

So far as fixed upon, the repertoire will include Wanted—A Divorce, which is The Great Divorce Case, so successfully produced by the Wyndham company in this city a year or two ago; Entanglement and La Cigale, and two new comedies—one from the pen of David Henderson, the Chicago journalist, and the other from the pen of William Eaton, dramatic editor of the Washington *Republican*.

Mr. Stafford enters upon his new venture with confidence, and will labor as earnestly for success as he did in his former field of endeavor.

The Actors' Fund.

The Executive Committee met at the rooms on Thursday afternoon. Messrs. Poole, Colville and Aronson were present. Three applications for relief were favorably acted upon.

Heretofore the Fund has declined to give relief to actors residing in Canada or other British possessions. This course has been reconsidered. John R. Spackman is an American actor residing in London, Ont. He has been for some months suffering from consumption. He is married and has a young family. His application for relief has been for some time under consideration. On Thursday a donation of fifty dollars was voted him, and Mr. Baker mailed the check on Friday.

On Tuesday a letter was received from Charles B. Hazleton announcing the death of Levi J. North, the veteran circus man. He died destitute, leaving an aged wife in poor health. Mr. Baker visited the family yesterday.

The outlay for relief for the week ended July 4 was $123, which does not include the donation to John R. Spackman.

The resolution of thanks to Judge A. J. Dittenhoefer, counsel to the Fund, passed at the annual meeting in June, has been handsomely engrossed. After it has been framed it will be formally presented to the Judge.

Annual dues received since July 3: George S. Robinson, Mrs. George S. Robinson, Mrs. S. B. Duffield, George Fawcett Rome, Alfred Klein, Joseph Physioc, Theodore Stark, Mrs. Farren, Frank Oakes Rose, Gilbert V. Ryder and F. A. Dubois.

Twenty persons are at present receiving relief—in New York, 14; in Boston, 1; San Francisco, 1; Philadelphia, 1; Chicago, 2; Newark, 1. There is now but one patient in St. Vincent's Hospital. At one time last Winter there were seven. Of this number two died.

Four applications for relief will be acted upon to-day (Thursday).

Professional Doings.

—Horace Wall, the New Haven manager, is in the city.

—Mrs. Gerald Eyre has been engaged by Bartley Campbell.

—Lizzie Evans has gone to Asbury Park for the rest of the Summer.

—Fred Miller has signed with the Salsbury Troubadours for next season.

—Frank Charvat is engaging new people for Ullie Akerstrom's support.

—Harold T. Courtney has been engaged for juvenile leads by John Murphy.

—A company is being organized to play '49, by permission of Joaquin Miller.

—Clara Otis has cancelled her engagement with the Funny Valentines company.

—Emma Duchateau has been engaged for Adah Richmond's Burlesque company.

—The Howards are giving selections from Grand English opera in costume at Theiss'.

—J. A. Solomon has been engaged to go in advance of Alfred Phillips and Frankie Kemble.

—Joseph Fields and J. J. Leslie, singing comedians, have been engaged for Funny Valentines.

—Captain Stubbs' Wild West has again come to grief. A sheriff at Belleville, Ill., has seized on the stock.

—The Carroll Family open their season at Williamsburg on August 24. Rehearsals begin on Monday.

—Gus Williams left the city on Tuesday for another visit to Mount Clemens, Mich., his favorite resort.

—It is stated that John Stetson is interested in the Providence Opera House, which has recently changed hands.

—W. A. Thompson has been restrained from further producing The Beggar Student. He is behind in royalties to McCaull.

—L. M. Boyer, of Gibbons' Opera House, Keokuk, Ia., has skipped the town. There were several suits against him.

—Wesley Sisson and Charles Bowser have gone to Echo Lake to spend a few days in fishing. They will be back Monday.

—E. M. Kayne, the minstrel intulocutor and basso, has been engaged to go next season with McIntyre and Heath's Minstrels.

—Harry Standish has an offer to join another well known comedian and play opposite roles in eccentric comedy. He declined it.

—J. W. Thompson has been engaged as scenic artist of the new Hollis Street Theatre, Boston. He is now at work on the drop-curtain.

—Edward Stone, for two years business manager for Mlle. Rhea, is in town. He has not yet completed arrangements for next season.

—Rehearsals for the production of The Mikado by Grau's English Opera company at Brooklyn on Monday next are being held daily.

—Annie Yeamans and her daughter Jennie (Mrs. Lester) are summering at Atlantic City. C. M. Lester is in the city preparing for next season.

—Gillette's Private Secretary has made a hit in San Francisco. M. A. Kennedy, who had been absent four years, received a flattering welcome.

—One of the choristers in Nanon is compelled to carry a pig in a bag across the stage. Last Saturday he was fined for allowing the pig to squeak.

—W. P. Bown, the comedian, and his wife Mabel de Fabien, have returned to the city. Mr. Bown has recovered from an illness of long duration.

—Falk, the photographer, is making strenuous efforts to have the pictures representing Ramie Austen as Bartholdi's Statue of Liberty an artistic success.

—Robert Morris has signed a contract with Edward Clayburgh to write a play for the latter's star, Frankie Kemble. The work is to be finished by Sept. 1.

—As an evidence that they are not afflicted with *Gunus*, or the Bighead, Dan Sully and Harry Morris are this week acting as supers at Tony Pastor's Theatre.

—Effie Ellsler is now in negotiation with William Gillette for the latter's play, A Fisherman's Daughter, the leading part in which is admirably suited to her talents.

—Messrs. Jacobs and Proctor and Sparrow and Jacobs are now booking leading attractions for their New York and Montreal circuit. Their headquarters are at Albany.

—R. W. Leithe, of Troy, is at present in communication with Doré Davidson, with the view of producing that gentleman's version of Called Back through the country.

—The Ten-Mile Crossing company opens at Wilmington, Del., on Monday. Lisetta Ellani, Abbie Pierce, Harry Colton, Charles Burbridge and J. H. Mack are engaged.

—I. J. McCandless, of the new Opera House at Butler, Pa., desires to book good attractions on sharing terms. The seating capacity is 700, and the population of the town 7,000.

—*En passant*, Murry Woods remarked to John A. Mackay on the Square yesterday: "John, I wish you could get an engagement. We're the only two comedians left now."

—Negotiations are now going on for the production of Under the Ban, a play from the pen of F. B. Devereaux and Mrs. Ver Planck, either in Providence or Boston in the early part of next month.

—Professor Louis Hunnemann, of Sheboygan, Wis., would like to engage with some good concert company as violin soloist. He has testimonials from Carl Wolfsohn, Hans Baladka and Louis Falk.

—The Fords, of Baltimore, have secured from D'Oyly Carte rights to The Mikado in the Southwestern States. They have gone at once into preparations, and the opera will shortly be produced in St. Louis.

—On Sept. 14 Ella Wesner will take the road with a new musical comedietta by Laura Le Clair Phillips. In her peculiar line Miss Wesner is unrivalled, and is well known not only in this country, but in Europe.

—N. D. Roberts is booking attractions for the Providence Opera House, which has lately changed hands. He is also booking time for the Hanlons, the Dalys, Monte Cristo and the Vokes Family, which John Stetson will manage.

—C. M. Pyke's Opera company will open at Asbury Park next Monday night. Louise Manfred, Fanny Redding, Miss Kellogg, Miss Duchateau, Gustave Adolphe, C. M. Pyke and George Gaston are among the principals.

—The Aronsons gave the speculators a backseat at the Casino last week. The curbstone gentry were well spotted and the sales held back as late as possible. They are therefore loud in their denunciations of the management.

—Emelie Edwards, who is very successful in character and boys' parts, has not yet signed for next season. She has been especially successful in the Parlor Match and Vacation companies, her singing being highly commended.

—Nelse Waldron has closed with Bartley Campbell as stage machinist of the Fourteenth Street Theatre. He will in all probability be engaged to attend to the intricate stage machinery connected with the production of Clio at Niblo's.

—James Hannerty, one of the proprietors of the Standard Theatre, St. Louis, has pooled interests with Max Thomas, of Thomas' Opera company, for a Summer season of light opera at Schnaider's Garden in that city.

—Robert Arthur is in the city busily engaged upon arrangements for the production of The Don. It is an English story, and takes its title from the Bohemian hero, who is named The Don by the unfortunate people whom he has befriended.

—Funny Valentines will be produced at Tony Pastor's on Monday night. J. H. Farrell, the author and manager, was offered time by a tent manager in Brooklyn; but he declined, as the skit, if successful, will be done at the regular theatres.

—Manager Aronson, while elated at the great success of Nanon, has already begun preparations for the production of Pfingsten in Florence, which has nearly approached its 300th night in Berlin. Dressmakers are now engaged on the costumes.

—Tony Hart wrote from Ocean Spray to his manager under date of June 29: "Please send on my overcoat and furs at once. Will express you a box of icicles for the Fourth." Manager Parker immediately wired: "Don't send icicles; we have an abundance here.

—Sheridan Corbyn is attending to bookings for Lillian Spencer, who opens in Paterson, N. J., on Friday, Sept. 11. Miss Spencer pins a superstitious faith to Friday and the numeral 13, and therefore regrets that she cannot open on the 13th as well as on Friday.

—After the production of the Shadows of a Great City at the Thalia Theatre on August 31 for two weeks, the play will be taken to the Grand Opera House for one week. New scenery is now being painted for it. The company will be much the same as last season.

—John Russell booked ten weeks for Kate Castleton before he had been in the city twenty-four hours. He intends booming her well, and will have a good play. Negotiations are going on with John A. Mackay with a view to his starring jointly with the comedienne.

—Charles Bowser, who made such a hit last season with the Bunch of Keys company, intends to go starring next season, and is at present busily engaged in negotiations with authors for the possession of a musical comedy in which he can show to advantage his peculiar talents.

—Repairing and decorating is now going rapidly forward in the Metropolitan Opera House, and when the season opens, in November, there will be quite a change noted. An entire row of boxes on the third tier is being removed, thus making the entire row a dress-circle.

—Harry Mann's Parlor Match company, with Evans and Hoey, will open the season at St. Paul on August 31, while company No. 2, with Jennie Yeamans as the star, William Lester as the Book-Agent and Ed. Williams as the Tramp, will open in this vicinity about the same time.

—John T. Kelly denies the report that his late partner, Ryan, is about to bring suit against him. He says malice was the only cause of the rumor. For the past season Ryan was only engaged by him as an artist, while Kelly was interested in the Hallen and Hart combination.

—Marie Van Zandt's press agents are industriously working the cable in her interest. After the Paris affair she had a tilt with the Prince of Wales. Now it is announced that they have composed their differences. All this, and more to come, is preparatory to an American tour.

—Ada Gray will open her regular season on August 31 in Philadelphia, under the management of Charles Watkins. During the season she will appear in New York in her new play, which is to be the principal feature of her repertoire. It is an original drama called Hortense, by A. Z. Chapman.

—W. H. Young will play the character of Punch, while Mrs. E. L. Fernandez has been engaged to take the part of Luce, in The Comedy of Errors, at the Star Theatre, on Sept. 7. About 200 of the costumes for the play are already finished, those for the principals having been made in England and France.

—Next Monday evening George H. Adams makes his reappearance as clown in pantomime. He will be under the management of Harry Miner, and be supported by John O. Hall as Pantaloon, William Eunice as Harlequin, and Julie Fenton as Columbine—all of whom have played the same parts with him for many seasons.

—Scenery for The World is being painted by Hoyt and Halley. Almost the entire company has been engaged, among the names being Charles Chappelle, Frank Karrington, W. T. Melville, M. J. Jordan, William J. Leonard, John Sutherland, George W. Conway, Harry J. Holliday, Robert Brower, Amelia Watts and Annie Ellsler.

—Yesterday an arrangement was made by which Harry Miner will manage Frankie Kemble and Alfred S. Phillips, and star them in the latter's play, Caught On. It is a musical comedy, and affords scope for both artists. Mr. Phillips will give imitations of Henry Irving and other actors. He will also sing a song called "It's Not English, ye Know." The season opens on August 31.

—So far as is known, Signor Operti will be the musical director at the Fourteenth Street Theatre, Nelson Waldron the stage machinist, D. B. Hughes the scenic artist, George Herbert the stage manager, and Mr. Rosenthal, of Cincinnati, the advertising agent. The last two weeks in August are now being negotiated for and will probably be filled within a day or two.

—Lizzie St. Quinten refused an offer last week from Manager Duff to appear in The Mikado. She will arrive in New York in a few days, on her way to New Orleans, where she plays at the Spanish Fort for eight weeks on a certainty. The season opens July 15. She says she has costumes for eighteen operas and will take a chorus and comedian with her to the South.

—J. B. Dickson is actively engaged at present in negotiations leading to a metropolitan production of Jessop and Gill's new burlesque comedy, Bluff. George H. Jessop is at present in Europe engaging people. One of the characters introduced is to be known as The Mystery, and will produce laughter by the same means which the Lone Fisherman used in Evangeline.

—The following will create the parts in J. H. Farrell's Funny Valentines, at Tony Pastor's Theatre next week: Earle Remington, Annie Boyd, Kate Ferguson, Dolly Warren, Lena W. Cole, Odell Williams, J. Joseph Fields, W. E. Hines, J. J. Leslie, Myers Clark, H. W. Brinkley, R. Germaine and J. H. Farrell. The stage management will be in the hands of W. J. Ferguson.

—A new clause has gone into effect regarding the erection of theatres, and it will prove a very costly one for managers or builders in future. By it the outside wall of a theatre must be built eight feet from the auditorium circle or seating, and at the same time eight at the rear of the stage proper. It will also be necessary to erect the outside walls several feet above the interior walls.

—The Strobridge Lithograph Company is making five full-sheet lithographs and four smaller ones of the principal scenes in Lost, which Doré Davidson and Ramie Austin star in next season. Besides this there are to be thirty wood-cuts for the stands. Altogether the scenery used in the production of the drama will cost $4,000. About fifty children are to be used in the representation.

—The Kiralfys' pantomime, Puck, will be produced by the Kiralfy Brothers at Niblo's Garden about Christmas, and is expected to run over fifty nights. When the Kiralfys first came to this country, in 1869, and danced in Humpty Dumpty, it was their intention to some day produce a pantomime themselves. After sixteen years of deliberation they will reach the culmination of their hopes.

—Helene Dauvray is now having a play written for her by Bronson Howard, and will open her season with it in Detroit about the 26th of October. Her manager, John Rickaby, who is now in London, will arrive in this country about the middle of August, while she will follow a month or so later. About the only member of the company engaged is Ed. Sothern, who has signed for two years.

—Alfred Thompson received an order from Augustus Harris, the manager of the Drury Lane Theatre, recently, to make one hundred and fifty more costumes for the pantomime to be produced there next Christmas, entitled Aladdin. In this there will be introduced a procession called the Cortege of Beauty, in which every beauty of renown, from Helen of Troy to Mrs. Langtry, will be represented in costume.

—W. H. Smith, manager of the Standard Theatre, St. Louis, is in the city to book attractions. The list is nearly full. Mr. Smith will remain in New York all Summer. In the two years of its existence the Standard has paid for itself. It is one of the largest theatres in the city, and popular prices—seventy-five, fifty and twenty-five cents—prevail. The Thompson Opera company played a successful Spring season of six weeks there.

—A number of professionals signify their intention of availing themselves of the remarkably cheap excursion rates offered this Summer by the Royal Mail to the Netherlands Steamship Line. The fare to Rotterdam or Amsterdam and return, with first-class accommodation, is but $80. These cities are within twelve hours' journey of London, the fare being ten shillings. The ships are safe, comfortable, speedy and well-officered.

—The full cast of Paquita at the Fourteenth Street Theatre, which will open somewhat earlier than was expected, most probably on the 31st of August, instead of the middle of September as was contemplated, is as follows: Manuel, Fred. De Belleville; Boresco, H. M. Pitt; Victor, Ivan Shirley; Dr. Deponte, C. P. Flockton; Paul La Grange, B. W. McIntosh; Ries, Herbert Ayling; Stephano, Russell Bassett; Carlos, D. Vanderen; Percel, C. Rosene; Paquita, Mary Mills; Hortense, Kate M. Forsyth; Lucette, Eloise Willis; Senora Maria, Maude Stuart, and Inze, Mabel Eodill.

Amateur Notes.

Members of the Kemble who have changed their place of abode recently are requested to notify the Secretary, No. 125 St. James Place, Brooklyn, of the fact in order to obtain their letters.

The Kemble's season will begin on Nov. 3. Five additional performances will be given later.

Maud Monroe, of the Hawthorne, has adopted the stage professionally.

Some of the associations which forsook the Lexington Avenue Opera House for the Academy of Music will return to the former place in the Fall. The entertainments have not been so successful with the absence of the dancing reception at the close of the performance.

John C. Costello is not connected with any particular association. He appears more frequently than any amateur before the public, with the possible exception of Robert C. Hilliard.

Marie C. Lamb is an active member of the Yorick. Miss Lamb is now abroad.

Eleanor Weir made her debut on the regular stage recently with Manager Blumenthal's Esmeralda company. Miss Weir essayed the role of Nora Desmond.

William Lester, a son of Judge Lester, headed a list of prominent people who played several farces at Saratoga Springs recently.

The Monroe Union is the title of a newly formed amateur club.

The Bulwer has thus far produced original and untried dramas only. The Bulwerites' example should be followed in this respect by others.

Credit is given to W. L. Borland for the well-edited programme of the Melpomene plays.

A. P. Vredenburgh, George E. Barnett, W. J. Henderson, Maggie M. Longstreet, Mrs. Henderson and Miss Jenkins will probably appear with the Mimosa next season.

Dr. W. C. Dunlop, both as President and behind the footlights, is a success. The Yorick is a well-balanced Society and should take a lead in future.

At Lake Oscawana and at the Kaaterskill House, in the Catskills, theatres have been erected in the hotels. These resorts are in consequence favorite ones in the Summer for amateurs.

Robert Hilliard, H. J. Stokum, J. J. Darling, John Noble, Nellie Yale Nelson and Alice Ferris have been secured by the Gilbert.

William A. Clarke will play leading roles with the Amaranth, as usual. Mr. Clarke has but few superiors on the amateur boards.

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W. C. FISKE, Secretary.

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